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NORMAN-TYMPANA AND-LINTELS

IN-THÉ-CHURCHES-OF-GREAT-BRITAIN

BY

CHARLES-C-KEYSER-M·A·F·S·A·

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Author

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A LIST
OF
NORMAN TYMPANA AND LINTELS.



LULLINGTON.

FIG. 1.

A LIST
OF
NORMAN TYMPANA
AND LINTELS,

WITH

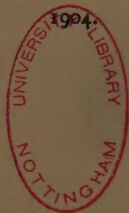
FIGURE OR SYMBOLICAL SCULPTURE STILL
OR TILL RECENTLY EXISTING IN THE
CHURCHES OF GREAT BRITAIN.

BY

CHARLES E. KEYSER, M.A., F.S.A.



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PREFACE.

IT is with some diffidence that I have been persuaded to produce a somewhat comprehensive work on the Norman and earlier tympana and lintels with figure or symbolical sculpture still or till recently existing in the churches of Great Britain. My first intention was simply to publish, for private circulation amongst my friends and those who felt an interest in this somewhat narrow subject, a list of the several examples, with the references to the various works where they are described, and with a few introductory remarks, on the lines of the "List of Buildings in Great Britain and Ireland having mural and other painted decorations, &c.," compiled by me for the Council of Education, South Kensington Museum, and published in 1883.

Representations, however, were made to me, urging me not to restrict the circulation of a work on a theme to which I have, for over thirty years, given a good deal of attention, and further suggesting that I should add to its value by including illustrations from the very fine series of photographic enlargements which I have got together, as shown in the special Appendix, with the assistance and co-operation of certain gentlemen interested in this subject, and of professional photographers in all parts of the kingdom. To these representations and suggestions I was bound to yield, and have added an introduction, which may be of some value to the students of Norman architecture and early religious symbolism, though no doubt the alphabetical catalogue of examples and the illustrations

will be the portion of the work which should chiefly commend it to the favourable notice of the public.

It is hoped, therefore, that this volume will be received in the spirit which has actuated its production, namely, the desire to make more widely known this branch of early art, by compiling a complete list of the examples of these sculptured enrichments to our Norman churches, and to draw attention to the skill and fertility of design of the ancient masons, and thereby to illustrate the methods of religious teaching which were carried on in the eleventh and twelfth centuries, in no slight measure through the medium of these practical appeals to the observation and sentiments of those on whom the Church wished to exercise and maintain its influence.

CHARLES E. KEYSER, M.A., F.S.A.

ALDERMASTON COURT,
NEAR READING,
July, 1904.

TOPOGRAPHICAL CLASSIFICATION ALPHABETICALLY UNDER NAMES OF COUNTIES.

(I.) ENGLAND.

BEDFORDSHIRE. Thurleigh. BERKSHIRE. Brimpton. Charney Bassett. Stanford Dingley. BUCKINGHAMSHIRE. Adstock. Dinton. Dunton. Lathbury. Leckhampstead. Stewkley. Stratford, Water. CAMBRIDGESHIRE. Bottisham. Duxford St. John's. Ely. Kirtling. Pampisford. CHESHIRE. Prestbury. Wallasey. CORNWALL. Cury. Egloskerry. Mylor. Perran Arworthal. Rame. St. Michael Carhayes. St. Thomas-by-Launceston.	CORNWALL—cont. Tremaine. Treneglos. CUMBERLAND. Bridekirk. Kirkbampton. St. Bees. DERBYSHIRE. Ashford-in-the-Water. Bolsover. Darley. Findern. Hognaston. Hucknall, Ault. Kedleston. Normanton. Parwich. Shirley. Stanton-by-Bridge. Swarkestone. Tissington. Whitwell. Willington. DEVONSHIRE. Bondleigh. Downe St. Mary. Loxbeare. Teignton, Bishop's. DORSETSHIRE. Fordington. Tarrant Rushton. Worth Matravers. Wynford Eagle.	DURHAM. Croxdale. Hart. Houghton-le-Spring. ESSEX. Canfield, Great. Ongar, High. GLOUCESTERSHIRE. Ampney St. Mary's. Barrington, Little. Beckford. Broadwell. Calcot. Elkstone. Gloucester. Kempley. Leach, East, Turville. Moreton Valence. Preston. Quenington. Ruardean. Sherborne. Siddington. Siston. Stanley St. Leonards. Stratton. Swell, Lower. Tredington. Upleadon. Washbourn, Great. HAMPSHIRE AND ISLE OF WIGHT. Shalfleet.
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(I.) ENGLAND—(continued.)

HEREFORDSHIRE.	MIDDLESEX.	RUTLANDSHIRE.
Aston.	London.	Egleton.
Bredwardine.		Essendine.
Brinsop.		Ridlington.
Bromyard.	MONMOUTHSHIRE.	
Fownhope.	Portskewit.	SHROPSHIRE.
Hereford.		Aston Eyre.
Kilpeck.		Linley.
Moccas.	NORFOLK.	Morville.
Rochford.		St. Kenelm's.
Rowlstone.	Mintlyn.	Stottesdon.
Shobdon.	Tottenham.	Tugford.
Stretton Sugwas.		Wenlock, Much.
	NORTHAMPTONSHIRE.	
HERTFORDSHIRE.	Barton Segrave.	SOMERSETSHIRE.
(No examples.)	Castor.	Farleigh Hungerford.
	Peakirk.	Langport.
	Pitsford.	Lullington.
HUNTINGDONSHIRE.		Milborne Port.
Covington.	NORTHUMBERLAND.	Pen Selwood.
Paxton, Little.	Seaton Delaval.	Stoke-sub-Hamdon.
Stow Longa.	Ulgham.	Uphill.
		STAFFORDSHIRE.
KENT.	NOTTINGHAMSHIRE.	Ipstones.
Barfreston.	Carlton-in-Lindrick.	Tutbury.
Betteshanger.	Everton.	
Canterbury.	Hawksworth.	SUFFOLK.
Chislet.	Hoveringham.	Ipswich.
Patricxbourne.	Southwell.	Santon Downham.
Rochester.		Wordwell.
Sandwich.		
	OXFORDSHIRE.	
LANCASHIRE.	Alkerton.	SURREY.
Caton.	Baldon, Marsh.	(No examples.)
Pennington.	Balscote.	
	Bourton, Black.	SUSSEX.
LEICESTERSHIRE.	Clifton Hampden.	(No examples.)
Hallaton.	Fritwell.	
Stanton, Stoney.	Handborough.	WARWICKSHIRE.
	Heythrop.	Alveston.
	Kencott.	Halford.
LINCOLNSHIRE.	Leigh, South.	Stoneleigh.
Bytham, Little.	Middleton Stoney.	Whitchurch.
Ferriby, South.	Newton Purcell.	
Haltham-super-Bain.	Norton, Brize.	WESTMORELAND.
Lincoln.	Rollright, Great.	Marton, Long.
System.	Salford.	
	Tetsworth.	

(I.) ENGLAND—(*continued.*)

WILTSHIRE.	WORCESTERSHIRE.	YORKSHIRE.
Biddestone St. Nicholas.	Alderminster.	Aldbrough.
Highworth.	Comberton, Little.	Alne.
Inglesham.	Morton, Castle.	Austerfield.
Knook.	Netherton.	Danby Wiske.
Langford, Little.	Oldberrow.	Hunmanby.
Malmesbury.	Pedmore.	Newton, Wold.
Rodborne Cheney.	Ribbesford.	Thwing.
	Stockton.	York.

(II.) WALES.

ANGLESEY.	RADNORSHIRE.
Penmon.	Llanbadarn Fawr.

(III.) SCOTLAND.

ROXBURGHSHIRE.

Linton.

	No.		No.		No.
Alveston (S.)	64	Danby Wiske	79	Hoveringham	139
" (W.)	65	Dinton	40	Hucknall, Ault	145
Ampney, St. Mary's ...	52	Downe St. Mary ...	72		
Ashford-in-the-Water...	43	Duxford, St. John ...	15		
Aston	105			Inglesham	88
Aston Eyre	90	Egleton	28	Ipsstones... ..	47
Austerfield	61	Egloskerry (N.) ...	57	Ipswich (tympanum) ...	44
		" (S.)	99	" (square stone) ...	138
Barfreston	129	Elkstone	117	Kencott	70
Barrington, Little ...	116	Ely (Monks' doorway)	63	Kilpeck	32
Barton Segrave	67	" (Priors' doorway) ...	118	Kirtling	111
Beckford (N.)	95	Essendine	109	Knook	34
" (S.)	21	Everton	62		
Betteshanger	112				
Biddestone, St. Nicholas	14	Ferriby, South	147	Langford, Little	148
Bolsover	92	Findern	23	Langport	108
Bondleigh	106	Fordington	153	Lathbury	39
Bourton, Black	10	Fownhope	89	Leach, East, Turville...	115
Bredwardine (N.) ...	27	Fritwell	38	Leckhamptstead	66
" (S.)	26			Leigh, South	11
Brimpton	18	Gloucester	103	Linton	151
Brinsop	150			Llanbadarn Fawr	41
Broadwell	20			London	50
Bytham, Little	154			Lullington ... (<i>Frontispiece</i>)	1
Calcot	91	Halford	136	Malmesbury (S.)	123
Canfield, Great	2	Hallaton	141	" (E. side of porch) ...	125
Carlton-in-Lindrick ...	25	Halham-super-Bain ...	17	" (W. side of porch) ...	124
Castor (S. porch) ...	110	Handborough (N.) ...	133	Marton, Long (S.)	143
" (above S. chancel doorway) ...	7	" (S.)	8	" (W.)	144
Caton	82	Harnhill	136A	Middleton Stoney	31
Charney Bassett	71	Hawksworth	94	Milborne Port	4
Chislet	5	Hereford	121		
Covington	46	Highworth	85		
Croxdale	93	Hognaston	75		
Cury	3	Houghton-le-Spring ...	59		

	No.		No.		No.
Moccas ...	42	Ribbesford ...	68	Stratton ...	37
Moreton Valence ...	140	Ridlington ...	48	Stretton Sugwas ...	84
Morton, Castle ...	102	Rochester (W.) ...	126	Syston ...	134
Mylor ...	9	" (Chapter House) ...	83		
		Rochford ...	30		
		Rollright, Great ...	53	Tarrant Rushton ...	107
Netherton ...	56	Rowlstone ...	120	Teignton, Bishop's ...	87
Newton Purcell ...	54	Ruardean ...	149	Thurleigh ...	81
Newton, Wold ...	16			Thwing ...	98
Norton, Brize ...	33			Tissington ...	22
		St. Bees ...	135	Tottenham ...	12
		St. Kenelm's ...	113	Tredington ...	146
		Salford ...	24	Treneglos ...	36
Pampisford ...	132	Sandwich ...	4		
Parwich ...	76	Shalfleet ...	86		
Patixbourne ...	127	Sherborne ...	19	Ulgham ...	78
Paxton, Little ...	73	Shobdon (N.) ...	96	Upleadon ...	104
Peakirk ...	6	" (S.) ...	122		
Pedmore ...	114	Siddington ...	131		
Pennington ...	137	Siston ...	29		
Pen Selwood ...	100	Southwell ...	142		
Pitsford ...	152	Stanley, St. Leonard's ...	51	Washbourn, Great ...	13
Prestbury ...	128	Stanton, Stoney ...	77	Wordwell (N.) ...	80
Preston ...	101	Stewkley ...	55	" (S.) ...	35
		Stoke-sub-Hamdon ...	69	Wynford Eagle ...	58
		Stoneleigh ...	60		
		Stottesdon ...	49		
Quenington (N.) ...	97	Stow Longa ...	74		
" (S.) ...	130	Stratford, Water ...	119	York ...	155

To face page x.

For Harnhill ... 136A
 Read Harnhill ... 139A

INTRODUCTION.

ALTHOUGH it is hoped that the list of the several examples of the Norman and earlier tympana with figure or symbolical sculpture still or till recently existing in the churches of Great Britain, together with the illustrations of the majority of the most interesting specimens, will form the most useful and valuable portion of this work, it has been deemed advisable to add a short introduction dealing generally with the subject, with a view to endeavour to elucidate the various points of interest with regard to these sculptures, and to correct any errors into which previous writers have fallen.

In the alphabetical catalogue forming the centre of this work as far as possible references have been appended to show where an account of the several examples may be found, though this does not profess to include every instance where mention is made of any special example. Although we find in the old county histories, and early numbers of such works as *The Gentleman's Magazine*, illustrations not always very accurate and notices sometimes rather fanciful of individual examples, yet it is only within the last twenty-five years that any systematic attempt has been made to throw more light on the origin and objects of these efforts of the early sculptors to portray in a direct and simple form the great truths of our Christian religion. It is fortunately true that that band of pioneers of the revival of the taste for Gothic architecture—as, for instance, E. Blore, Cotman, Mackenzie, Rickman, Twopeny, Orlando Jewitt, and others—travelled about the country in the early and middle portion of the last century sketching these and many other interesting features in the then unrestored churches, and by this means illustrations have been preserved of a few examples, which have since been swept away by the ruthless hand of the church

restorer. The remarkable examples at Tetsworth may be cited, though it seems inconceivable that in a county, where an interest in these matters was so specially encouraged, two such distinctive specimens as those existing in that church could have been removed and utilised for the foundations of the present tasteless structure at so recent a period as 1855.

On January 23rd, 1879, the author of this work read what is described as an "exhaustive paper" (though it could be greatly enlarged now), supplementing some notes sent up by the Rev. J. T. Fowler, M.A., F.S.A., with illustrations of a curious sculptured tympanum at South Ferriby Church, Lincolnshire, before the Society of Antiquaries, which was deemed of sufficient importance to find a place in *Archæologia*, Vol. XLVII., p. 161. In this paper a large number of examples of sculptured tympana, illustrating the special subject, were brought together, and possibly a stimulus given for further research. In 1887 Mr. J. Romilly Allen, F.S.A., brought out his most valuable work—a reprint of the Rhind lectures in *Archæology* for 1885—on Early Christian Symbolism, and in the preface to his work he uses the following very kind language as to the source from which much of his information was obtained:—

"In dealing with the symbolism of the Norman period, the chief difficulty to be contended with was the entire absence of books on the subject to 'crib' from (a schoolboy term, for which I know of no suitable equivalent). In this dilemma I received invaluable assistance from the Rev. G. F. Browne, B.D., President of the Cambridge Antiquarian Society, Charles E. Keyser, Esq., F.S.A., and Robert Blair, Esq., F.S.A., who sent me accurate descriptions of a large number of sculptured fonts and doorways hitherto unknown. Only those who have had experience of the way in which many archæologists hide their information, as a dog does a bone, until they can go and dig it up again themselves, will understand how great an obligation is due for the help so generously accorded."

The large number of references in the alphabetical catalogue to this valuable work will, it is hoped, be a return compliment to a

gentleman who has done so much to illustrate this subject, and has proved himself a past master in elucidating its mysteries.

In 1894 an article appeared in *The Illustrated Archæologist*, Vol. II., p. 9, on the sculptured Norman tympana in Cornwall, the illustrations and information about them being furnished by Mr. Arthur G. Langdon, F.S.A., who contributed two more most interesting articles on the same subject in *The Reliquary and Illustrated Archæologist*, Vol. IV., p. 91, and Vol. VIII., p. 113. Another most valuable article, to which reference is constantly made in the catalogue, by T. W. Brushfield, Esq., M.D., F.S.A., appears in *The Journal of the British Archæological Association*, Vol. VI., new series, p. 241, "on Norman tympana, with especial reference to those in Derbyshire," and much most useful information can be gleaned from the opinions of this gentleman, who may claim to be an expert in this branch of archæological knowledge.

As an interest in this subject seemed to be increasing, the writer employed photographers—a list of whom is given elsewhere—all over England to take the several examples for him, and on February 28th, 1901, he gave a lecture illustrated by lantern slides and a series of photographic enlargements, before the Society of Antiquaries. This lecture was repeated before the Archæological Institute, the British Archæological Association, the Society for the Encouragement of the Fine Arts, and the Camera Club, in London, the Berkshire Archæological Association at Reading, and the Newbury Field Club at Newbury, and the series of enlargements, which had been considerably augmented since the first lecture, were exhibited in 1903 at the Guildhall Library, London. It is in consequence of the wish expressed by those who were present on these various occasions that this list has been compiled. And the first questions one must try to deal with are: the probable age of most of these sculptured tympana and the influence which was responsible for producing this particular type of art in Great Britain.

As to their date, there is no doubt that most of them belong to the Norman period of architecture, say 1080–1200, and with

few exceptions, where they still occupy their positions within the arch over the doorway, they are of the same date as the arches, often highly enriched, which contain them. Thus at Handborough the arches and tympana are of early date, possibly before 1100, while at Rochester Cathedral, Barfreston, &c., the tympana are late, and at Middleton Stoney and Stanford Dingley they belong to quite the end of the twelfth century. A few undoubtedly may claim to be of pre-Norman date, though no conclusions should be drawn as to age from the rudeness of the sculpture or want of skill shown in the perspective or carving of the figures or subjects. The example at Ipswich with the inscription round the stone is almost certainly Saxon, while the curious little tympanum at Leckhampstead, filling up only a portion of the present doorhead, and the stone let into the interior wall at Lathbury, as well as the examples at Stottesdon and Ulgham, are probably very early.

The stone dug up in St. Paul's Churchyard and preserved in the Guildhall Library is proved, by its Runic inscription, to be of the time of Edward the Confessor, and the one let into the chancel of Aldbrough Church, Yorkshire, has been asserted, though with insufficient authority, to have had its original place in the edifice erected by Ulph in the time of King Canute. Although immense progress was made after the Norman occupation in the ornamental mouldings in the churches, not much advance seems to have been attained with regard to the figure sculpture, though the corroding hand of Time, aided by the destructive influence of our moist climate, has had much to do with the grotesque character imparted to many of the existing sculptures.

With regard to the origin of these sculptures, it has been claimed for them that they preserve the forms and designs of the early Byzantine style. No doubt, as in the case of the mural paintings, the first examples were introduced by the earlier missionaries from foreign schools of art, and skilled workmen may have been brought from abroad, from Rome, the more cultured portions of France and elsewhere, to enrich our ancient

churches with sculpture and carving. Several buildings were erected in the time of Canute, which would, no doubt, exhibit some of the early Scandinavian ornaments found chiefly on the crosses, which are most commonly met with in Scotland and the North of England. It was not, however, till after the Norman invasion, and then not till the twelfth century, that any great advance in the sculptor's art was made, and when the rich examples of which we are justly proud were executed throughout the length and breadth of the land. The Norman ecclesiastics who were imported into this country were no doubt responsible for the introduction of a more enriched form of Romanesque than had been previously attempted, but it seems clear, from a comparison which may be made with a large number of the French tympana (*see* illustrations in du Caumont's "Abecedaire of Archæologie," and elsewhere), that a new school of art was speedily formed in this country, and, except in a few instances, we do not find subjects treated in the same fashion as those in France, whether we take early examples such as those at Bourges, or later ones as at St. Trophime at Arles, and elsewhere. The west doorway at Rochester Cathedral is a notable exception, as with its series of figures on the arch mouldings, the statues between the jamb shafts, and the treatment of the subject of "The Majesty" on the tympanum, it clearly follows the designs of the earlier and magnificent specimens at Bourges, Chartres, Le Mans, and other doorways of the great Romanesque churches in France. Even in Normandy, where, however, we do not find so many of these sculptured tympana as in the south-east and central portions of France, there is a difference in the character and treatment of the subjects represented, and, as in other directions, the individuality of the English seems to have asserted itself in the mouldings and sculptures of the churches.

Much has been written on this subject by Mr. Romilly Allen, Dr. Brushfield, Mr. M. H. Bloxam, and others, and reference may be made to these learned writers for more conclusive details on these points. As may be gathered from the descriptions of

the several examples, the tympana are of all sizes, and many of them exceedingly irregular in their shape. They are very rarely exactly semi-circular in form. The tympanum at the west end of Rochester Cathedral is one of the largest, though its exact dimensions are not recorded. That at Calcot Barn is probably the smallest, being only 15 inches in length by 10 inches in height. A few measurements taken recently are here given, the lintel being included where there is one:—

			Ft.	in.	Ft.	in.
Hereford, St. Giles's Almshouses	...	...	6	0	×	4 0
Fownhope	...	...	5	6	×	2 9
Rowlstone	...	...	5	0	×	3 6
Ipstones	...	...	4	9	×	2 9
Hognaston	...	...	4	6	×	2 6
Halford	...	...	4	6	×	2 0
Little Barrington	...	...	4	4	×	2 6
Danby Wiske	...	...	4	4	×	2 2
Long Marton (W.)	...	...	4	4	×	2 1
Wold Newton	...	...	4	3	×	2 3
Siddington	...	...	4	3	×	2 0
Long Marton (S.)	...	...	3	10	×	2 0
South Ferriby	...	...	3	9	×	2 0
Alveston (W.)	...	...	3	0	×	2 0
Stratton	...	...	3	0	×	1 10
Ulgham	...	...	2	3	×	1 6

Only four examples have been included in the list, which have been destroyed within comparatively recent times, viz.: the two interesting tympana at Tetsworth, Oxfordshire, and one each at Heythrop, Oxfordshire, and Swarkestone, Derbyshire. An interesting example at Wynford Eagle, figured in Hutchins's "History of Dorset," for a time mysteriously disappeared; but, perhaps in consequence of persistent enquiries, it has again been brought to light, and is now inserted in the west wall of the modern church.

The tympanum at Mintlyn, Norfolk, was for many years lying about amongst the *débris* of the ruined church, while

those at Brimpton, Berks, and Netherton, Worcester, still occupy their original positions in the desecrated chapels to which they are attached. A large number have been removed from their original situations, as, for instance, those at Pennington, Sherborne, and Calcot Barn, now in the walls of secular buildings; those at York and the Guildhall Library, London, now preserved in public museums; several, such as Balscote, Bottisham, Brinsop, Charney Bassett, Egloskerry, Findern, Ipstones, Lathbury, Normanton, Ridlington, Tarrant Rushton, and Wordwell, are now placed in the interior of the churches; that at Bridekirk has been brought from the old church and is now in the interior wall of the new one, while that at Lincoln Cathedral is preserved in the cloisters, and that at Hereford on the wall of St. Giles's Almshouses; at South Ferriby and Castor we find the tympana above the porches, and at Hallaton and St. Thomas by Launceston in the porch walls, at Fownhope in the west wall, and at Hawksworth and Tutbury they are let into the tower; at Parwich and Newton Purcell the position of the Norman doorway and tympanum have been altered, while at Stoney Stanton the tympanum is now placed over the chancel instead of the nave doorway; at Shobdon the two very interesting examples now form part of the triumphal arch set up in the park, being portions of the most ornate church destroyed some years ago. The church at Langport is of late fifteenth century date, the curious lintel or tympanum there being let into the wall over the principal entrance. The examples at Hart, Clifton Hampden, and Inglesham are included in the list, though it is uncertain if they ever were placed over the doorways of the earlier churches, while that at Aldbrough perhaps includes the head of a window of the former church, which is supposed to have been destroyed by the sea.

In most of the examples collected in the list, the sculpture is on the semi-circular head or tympanum filling up the arch of the doorway, and in the majority of cases these still occupy their original situation. In a few instances we find the tympana plain and the sculpture on the lintel, as at Alne, Dunton,

Bredwardine, and Pen Selwood; a few lintels remain, as, for instance, at Downe St. Mary, Normanton, St. Bees, and Shirley, the rest of the doorway having disappeared. In a few instances, as at Dinton, Ault Hucknall, and Little Langford, we find different subjects portrayed on the tympana and lintels, though probably the one was intended to supplement the teaching of the other. On the tympanum at Southwell there are apparently the two distinct subjects of St. Michael fighting with Satan, and David killing the lion, no doubt purposely represented together to indicate the same fundamental lesson as to the faith in the Divine Being, which ensured victory in each of the contests.

In a few cases, as at Fordington and Ampney St. Mary's, the tympanum is semi-octangular instead of semi-circular in form. At Caton and Tarrant Rushton a considerable portion of the tympanum has been cut away, but enough remains to enable us to distinguish the subject. Sometimes the lower part of the tympanum is cut out so as to form a trefoiled fringe to the arch. Of this we find plain examples at Bibury, Climping, East Dereham, Nately Scures, and elsewhere, and with sculpture at Castor in connection with the inscription recording the dedication of the church, at the west end of Stewkley Church, and at Ely, where on the Monks' doorway we find cusps in the form of stars or roses, and figures of ecclesiastics on the spandril spaces between. The very late example at Stanford Dingley has the lower portion thus divided with a 'rose within a circle within the central foil.

Several instances exist showing that it was often the practice to decorate the tympana with painting. Remains have been noted at Brize Norton and Leckhampstead, while at Monk Sherborne, Hampshire, a trellis pattern in red is still visible. At Ditteridge in Wiltshire part of a semi-circular arch and other traces of colouring remain on the tympanum of the south doorway, while on that over the north doorway at Wiston, Suffolk, a subject appears to have been painted. The sculptured examples at Rochester Cathedral, Malmesbury Abbey, and Fordington Church all show traces of colour and gilding. It is

possible that many of the plain tympana were thus embellished originally, and that crosses were painted within the cable borders at Mintlyn and Marsh Baldon, which have on that supposition been included in the present list. A very considerable number of tympana remain in our churches entirely devoid of ornament, and either in one simple piece with the lintel or with the central portion recessed within a sort of frame work formed by the upper arched portion above and the lintel below. This is also the case with several of the sculptured examples, to which reference will be made presently.

In a considerable number of instances we have various ornamental mouldings introduced, and though some of these, such as the cable, zigzag, star, &c., no doubt had some symbolical signification, it is thought they can hardly be included in the present list. Thus the zigzag ornament has been said to typify the waves of Jordan, and we find it represented on tympana at Linley, Shropshire, and Redmarshall, Durham, and in many instances on the lintels, or surrounding the figure subjects. The star ornament is also not uncommon, and excellent examples remain where the whole surface of the tympana is thus diapered—at Corley, Warwickshire; North Cerney and Hampnett, Gloucestershire; South Newton, Wiltshire; Much Wymondley, Hertfordshire; Sutton-by-Ripple, Kent, &c., &c. The fish scale or overlapping scallops occur at Bloxham, Oxfordshire, and Burghclere, Hampshire, the sunk panels at Folksworth and Southoe, Huntingdonshire, while an ornamental effect is produced by shallow diagonal lines intersecting each other, and dividing the tympanum into lozenge or diamond-shaped panels, as at Huish Episcopi, Somerset; Bury, Huntingdonshire, and Dorchester, Oxfordshire. At St. Margaret's, Roding, in Essex, this pattern is somewhat elaborated by each main lozenge-shaped panel being further separated by a saltire  into four subsidiary compartments.

At Orsett, also in Essex, the tympanum is diapered with lozenges, each of which has the lower half flat on the face of the stone, while the upper half is planed back, so that the apex is

nearly half-an-inch below the mean surface. At Hauxwell, in Yorkshire, a very pleasing effect is produced by a small circular disc introduced within each lozenge. On a small doorhead in the north-west interior corner of St. Margaret's-at-Cliffe Church, Kent, is a large trefoiled leaf, possibly intended to convey the same signification as the trees, which will shortly be noticed.

At Kirklington, Nottinghamshire; Scarcliffe, Derbyshire; and Poslingford, Suffolk, are singular examples, diapered with a variety of ornamental mouldings, arranged in no special order, which suggest that they might have been used by the masons as sampler stones, to help them in carving the various decorative features throughout the buildings.

At Barford St. Michael's, Oxfordshire, on the lintel of the south doorway, by the intersection of perpendicular and diagonal lines a series of six-rayed stars are formed within hexagonal borders, while on the tympanum of the north doorway is a beaded interlacing pattern of knot-work similar to that found on the earlier crosses.

At Shirburn, in Oxfordshire, on a tympanum let into the west face of the tower, is a very interesting example of this same knotted work pattern, which might suggest the idea that this was a very early example of a sculptured tympanum, but a border of roses within circles round the semi-circular portion is of late Norman work, and it is therefore probable that the sculptor of the twelfth century had before him a specimen of the earlier design, which he reproduced on the tympanum of the Norman Church. At Idbury, Oxfordshire, a series of small holes have been punched on the otherwise plain surface of the tympanum.

At Little Saxham, Suffolk, the tympanum is recessed in the form of a scallop shell, and at Cholsey, Berkshire, an incised design has been commenced, but apparently not completed. A few examples have been admitted where the symbolism seems fairly clear. For instance, at Cury (Fig. 3) we find a series of interlacing rings or circles emblematical of eternity, and the same design appears on the tympana at St. Clement's,



GREAT CANFIELD.

FIG. 2.



CURY.

FIG. 3.



SANDWICH, ST. CLEMENT'S.

FIG. 4.



CHISLETT.

FIG. 5.



PEAKIRK.

FIG. 6.

Sandwich (Fig. 4), Chislet (Fig. 5), and Beckford (Fig. 21). At Peakirk (Fig. 6) is a kind of triple fan, which is reputed to be intended to typify the Blessed Trinity, while at Great Canfield (Fig. 2) a semi-circular disc with a series of zigzag lines carried from it to the other extremities of the tympanum appears to indicate the sun (perhaps of righteousness) shedding its rays upon the earth.

With regard to the examples with figure and symbolical subjects, we find them rather unequally distributed. We have only been able to include one from Scotland and two from Wales, though possibly the list may be augmented at some future date. In England there is also a great difference in the number in the several counties. In Hertfordshire, Surrey, and Sussex, all counties with fine remains of Norman architecture in the churches, no instance remains; while in Middlesex the only specimen is the interesting stone dug up in St. Paul's Churchyard, and now in the Guildhall Library; and Bedfordshire, Hampshire, Monmouthshire, and Westmoreland, also provide us with but one example. The East Anglian counties are poorly represented, the churches of St. Nicholas, Ipswich, and Wordwell alone preserving the figure subjects on the tympanum. On the other hand, we find many specimens in the western central counties, Gloucestershire, Oxfordshire, Herefordshire, Worcestershire; and Derbyshire, Cornwall and Yorkshire are still fairly represented. This discrepancy may simply be due to the restoration and rebuilding of the churches, which was going on at all periods of our history, and possibly, as in the most recent case, at Tetsworth, the most elaborate tympana have been destroyed to make way for work of a much simpler and less impressive style. In the course of modern restoration it is constantly being found that the walls of churches of fourteenth and fifteenth century date are in great measure composed of fragments of the earlier structure, the richly-carved mouldings inspiring one with regret at the expediency which caused the demolition of the former edifice. One of the most inexcusable acts of vandalism in this direction was the destruction of the very fine dated church of

Shobdon, and the erection in the form of a triumphal arch in Shobdon Park of the splendid chancel arch, the two arches leading from the aisles to the transepts, and the very interesting tympana of the north and south doorways, now getting gradually effaced by exposure to the weather. It is fortunate that these have been delineated by G. R. Lewis in his account of Shobdon Church, and the illustrations in this work may also be of special interest in the future.

With regard to the various subjects, there can be little doubt that all are intended to bear a religious interpretation, though it is perhaps somewhat difficult to assign a true meaning to some of the more curious examples. As far as can be done the simplest possible construction has been suggested, as it is thought that, as in the case of the mural paintings, the sculptures were intended to appeal to and instruct an ignorant and uneducated people, who could thus have constantly before their eyes the great lessons which the Church and ministers of the Christian religion were at all times trying to impress upon them.

The range of subjects, as can be gleaned from the index, is comparatively limited, by far the larger number of examples having a cross or tree, or the Agnus Dei, or Majesty, sculptured upon them, all, of course, bearing a direct reference to our Lord Jesus Christ, the Saviour of the world, and being therefore specially appropriate to this position. The object of the sculptures seems to have been either to encourage or frighten the worshippers, and it has been asserted that the designs over the south doorways came under the former, while those over the north doorways came under the latter category. This contention seems hardly to be borne out by the examples still remaining, though in the following instances some corroboration may be given to the theory:—viz., at Beckford, where we find the cross over the south doorway and the descent of our Lord into hell over the north; at Quenington, the last-named subject over the north and the Coronation of the Virgin over the south; at Egloskerry, the Agnus Dei over the south and a serpent over the

north; and at Shobdon, where probably Christ in Majesty was over the south and the harrowing of hell over the north doorway. On the other hand, we find at Handborough a cross over the south and St. Peter dictating the gospel to St. Mark over the north doorway, and formerly at Tetsworth was the Agnus Dei over the south and a cross over the north doorway. We may take it generally that the more important subject was placed over the principal entrance to the church, which was not uncommonly on the north side of the edifice, and that no special anathema had been directed against this particular portal, as has been suggested by some writers on this subject.

One or two words may here be introduced as to the character of the sculpture. It has already been stated that in many instances the subjects are rudely represented, and the carving of the details of inferior workmanship. There does not, however, appear to be much affinity between the sculptures on the tympana and those on the crosses, which were mainly of earlier date. We must look for parallels in the way of treatment and the designs represented to the Norman fonts, many of which are of extreme interest, the various sculptured panels which have in most cases been brought to light in recent times, the lids of the stone coffins, and the capitals and jambs of the Norman arches, and references will be made to these to elucidate some of the subjects on the tympana. There are a few cases where figures within niches remain above the doorways, as at Lullington, Somerset; Leigh and Rouse Lench, Worcestershire; North Newbald, Yorkshire; Stoke Lyne, Oxon; Balderton, Notts; Norwich Cathedral north transept doorway, and Haddiscoe, Norfolk. At Elstow, Beds, we find our Lord presenting the keys to St. Peter and the Book to St. Paul in a similar position, and in the beautiful Norman churches of Adel, Yorks, our Lord seated with the Agnus Dei and Evangelistic emblems, and St. Margaret's-at-Cliffe, Kent, the Blessed Trinity and other figures, within the pediment of the respective doorways.

Before commencing a description of the various examples with figure or symbolical sculpture it will be convenient here to

enumerate those specimens where inscriptions have been carved, either to commemorate the consecration of the church or the name of the benefactor, or to elucidate the subject of the sculpture.

Under the first-named heading is the interesting dedication stone over the trefoil arch on the south side of the chancel of Castor (Fig. 7), which runs as follows:—

XV̅ KE
MAI DEDICA
TIO HVI⁹ EC²ē
AD M̅CXXIII.

“On the fifteenth of the kalends of May the dedication of this church [took place] in the year of our Lord 1124.”

This is especially valuable as giving the exact date of the rich Norman work of the tower, &c., still remaining in this church. On the tympanum let into the wall of St. Nicholas Church, Ipswich (Fig. 44), the words “Dedicatio Ecclesie” in capital letters can clearly be made out, but the latter part of the inscription is unfortunately gone.*

On the side of the stone found in St. Paul’s Churchyard (Fig. 50), and now preserved in the Guildhall Library, is a Runic inscription recording the fact that Kenal and Tuki caused this stone to be laid.

On the tympanum now over the doorway of a farmhouse at Pennington, brought from its original position in the parish church, is a Runic inscription (*see* Fig. 137) round the upper portion, thought to be intended to commemorate the founding of the church by Gamel in honour of St. Michael. The carving of the tympanum is probably not earlier than 1150, and it is therefore singular to find a Runic inscription at this date.

On the keystone of the lintel at Loxbeare we find the founder of the church thus commemorated: “✚ AILMAR FEC DOMV,”

* The well-known inscription on the column at Clee Church, Lincolnshire, also records the dedication (or rather re-dedication of the church) at the end of the twelfth century. That at Ashbourne, Derbyshire, of date 1240, is also an important record of the consecration of that beautiful church.

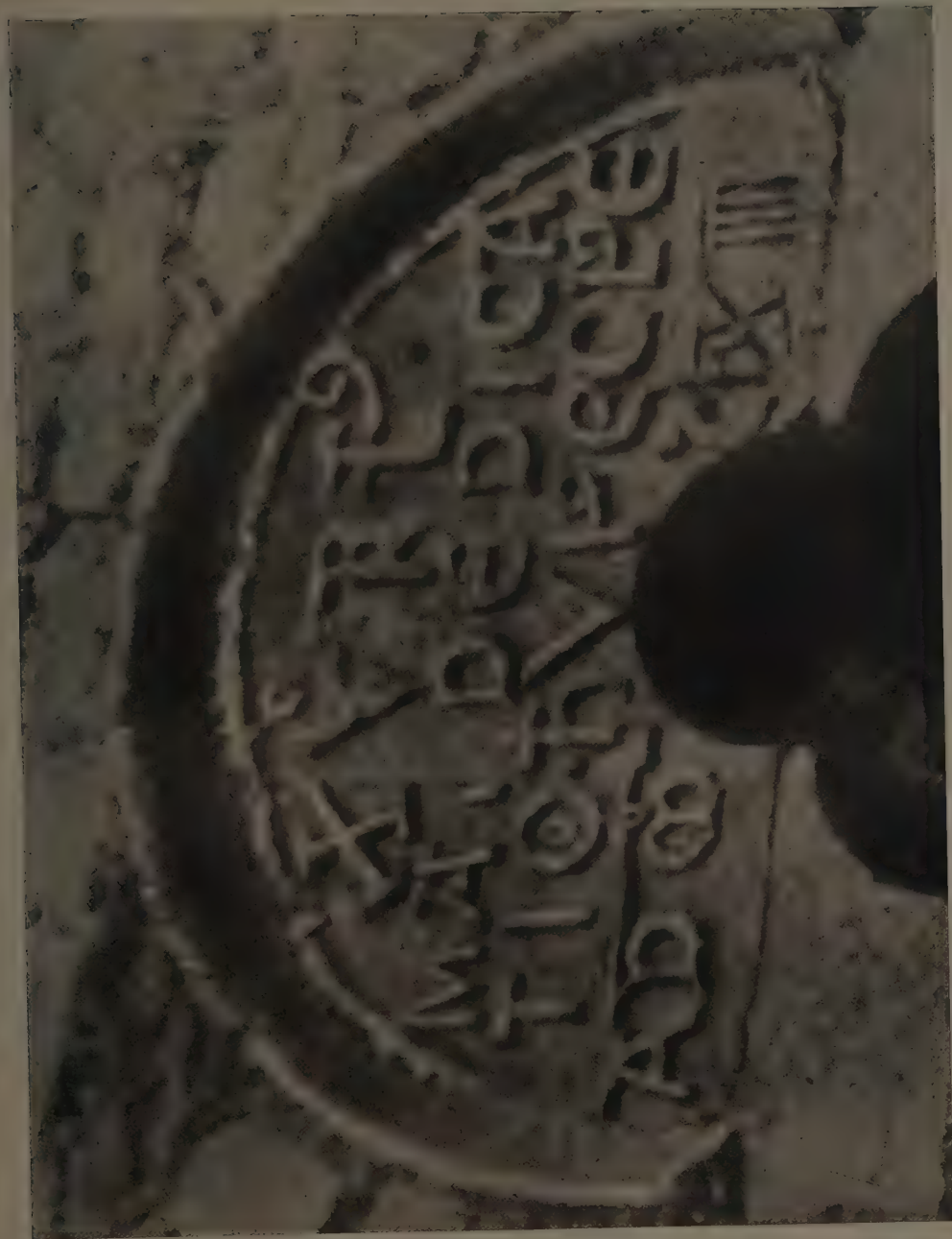


FIG. 7.

CASTOR.

and at Hawksworth, in several lines as set out in the list (*see* Fig. 94): "GAVTERVS ET VXOR EIVS CECELINA FECE-
RVNT FACERE ECCLESIAM ISTAM IN HONORE DÑI
NÑRI ET SCĒ MARIÆ VIRGINIS ET OMNIVM SCOŘVM DEI
SIMVL." (Walter and Cecelina his wife caused this church to
be built in honour of our Lord and St. Mary the Virgin and
all the Saints of God at the same time.) This Walter is supposed
to have been lord of the manor of Blankney in Lincolnshire about
the middle of the twelfth century.

At Wynford Eagle (*see* Fig. 58), round the outer portion, is
an inscription of which the words "de l'Egele" can be plainly
discerned. Hutchins, in his "History of Dorset," states that on the
lintel can be read the words "Alvy me feci," which he considers
to be a record of the name of the architect of the original
chapel. Round the sundial at Aldbrough-in-Holderness, on the
abacus of the chancel arch at St. Chad's, Stafford, and in many
other instances, inscriptions of the Saxon and Norman periods
have been similarly noted.

At Farleigh Hungerford we find a semi-circular stone let
into the wall above the south porch, reputed to have been
preserved from an earlier church. On it is carved, in early
capital letters, the following invocation:—

MVNIAT HOC EMPLV CRVCE GLO
RIFICANS MICRO COSMV: Q GENVIT
X P M MISERIPCE FIAT ASILVM

This forms the two hexameter lines in leonine verse:—

Muniat hoc templum cruce glorificans microcosmum:
Quæ genuit Christum miseris prece fiat asilum;

and may be translated thus:—

"May he, who by the Cross glorifies man, protect this
church, and may the Mother of Christ become an asylum to
the wretched by her prayer for them."

Of the explanatory inscriptions we find at the side of the head of Christ in Majesty, at Essendine (Fig. 109), the initials "IHC", above the sculpture of the Virgin and Child at Inglesham (Fig. 88) the name "MARIA," and above the combatant figures at Ridlington (Fig. 48) part, perhaps, of the name of St. John. At Elkstone (Fig. 117) the Evangelistic emblems have scrolls, and the names seem to have been painted on them in black letter, one with "Mak," for St. Mark, being still clearly visible. At Kencott (Fig. 70) the name "Sagitarium" is inscribed above the head of that warrior, and in the example at Stoke-sub-Hamdon (Fig. 69), where the centaur is discharging an arrow at the retreating lion, we find in capital letters, "Sagitarium M V Leo," which it is suggested may have been originally, possibly with abbreviations, "Sagitarium militatur versus Leonem." Above the subject on the tympanum at the Chapter House of Rochester Cathedral (Fig. 83) the words "aries per cornua" are introduced to elucidate one of the details of the sacrifice of Isaac by his father Abraham.

In the early series of sculptures at St. Nicholas' Church, Ipswich, are several of the Apostles, each originally distinguished by the name and word "APOSTOLVS." The combat between St. Michael and Satan is also elucidated by the inscription: "HER SC (M)IHAEL FEHTIH DANE DRACA." "Here Saint Michael fighteth the Dragon" (Fig. 138). The object of representing the Tree of Spiritual Life and Knowledge with the animal devouring the fruit on either side is explained in the well-known inscription at Dinton (Fig. 40):—

+PREMIAPROMERITISSIQ:SDESPETHABENDA
AVDIATHICPRCEPTASIBIQVESITRETINSNDA+

which may be fully set out as follows:—

"Præmia pro meritis si quis desperet habenda

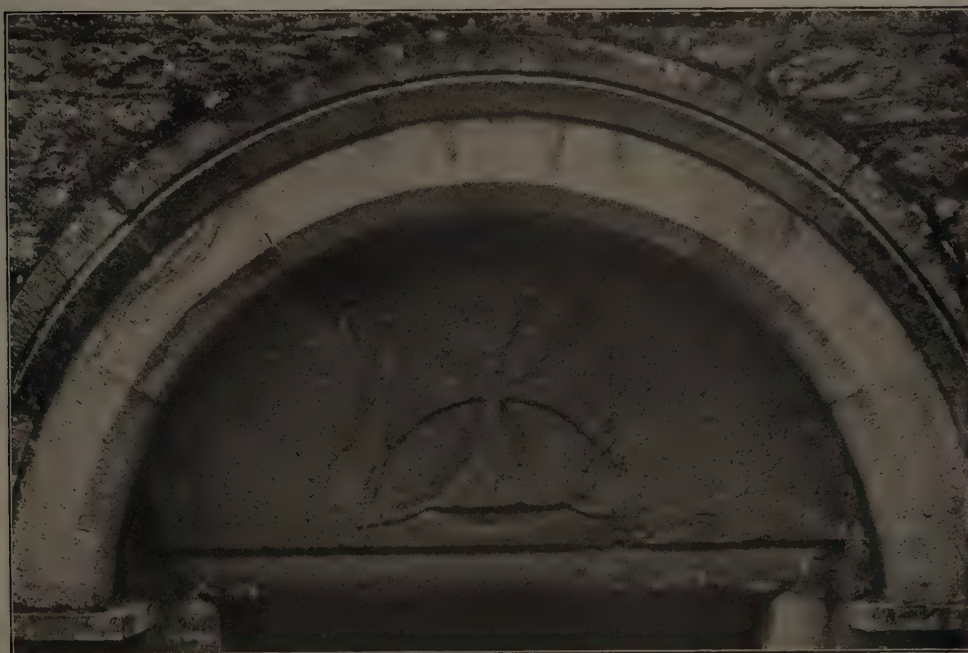
Audiat hic (or hinc) præcepta sibi quæ sint retinenda."

"If any one should despair of obtaining reward for his deserts, let him attend to the doctrines here preached, and take care to keep them in mind." There have, no doubt, been many other



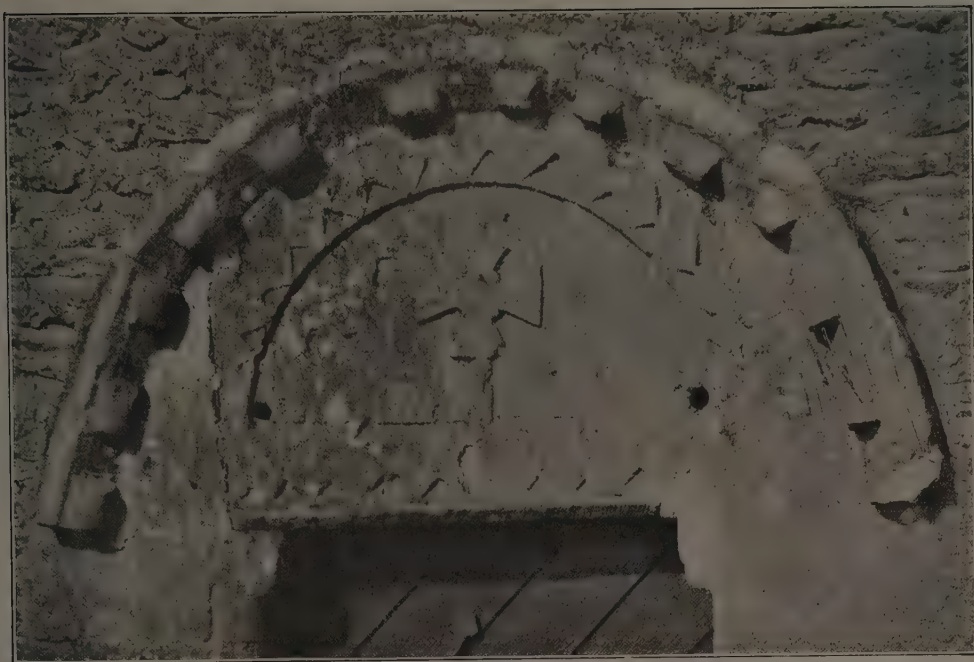
HANDBOROUGH. (S.)

FIG. 8.



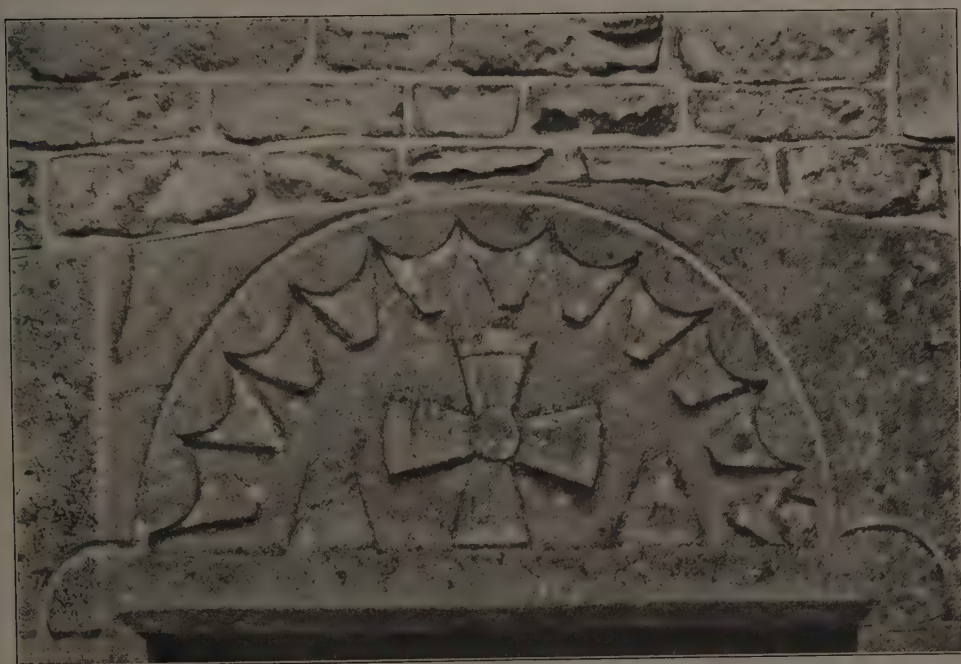
MYLOR. (W.)

FIG. 9.



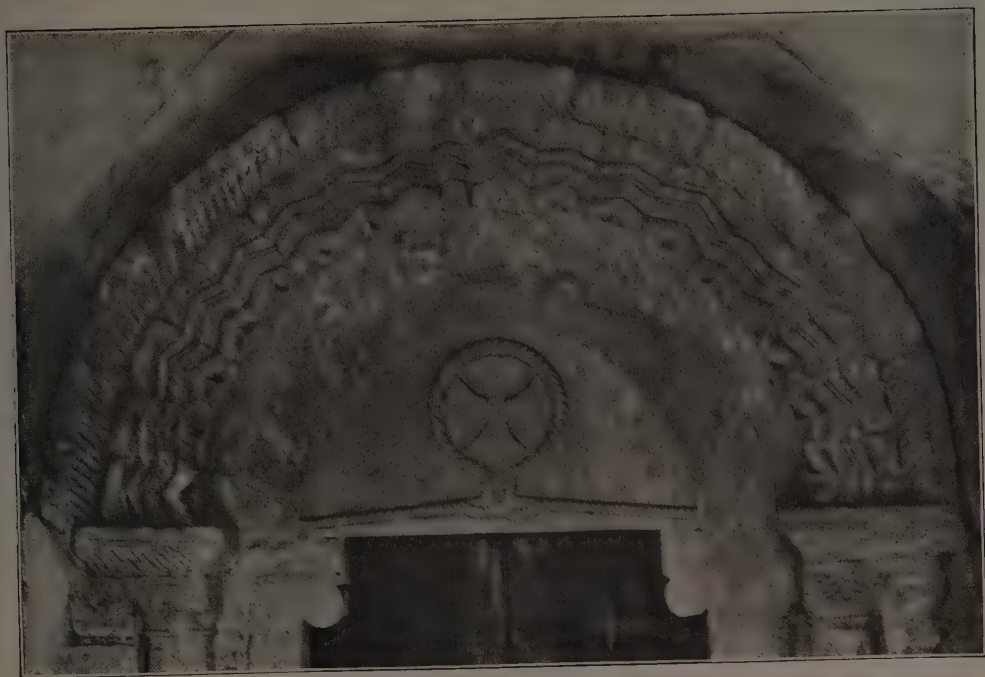
BLACK BOURTON.

FIG. 10.



SOUTH LEIGH.

FIG. 11.



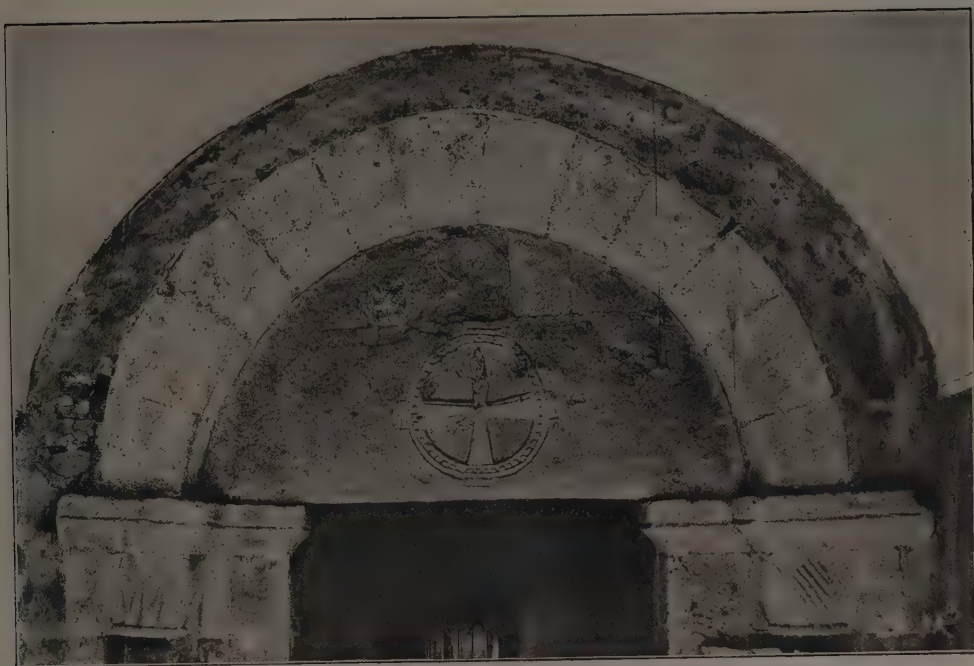
TOTTENHILL.

FIG. 12.



GREAT WASHBOURN.

FIG. 13.



BIDDESTONE, ST. NICHOLAS.

FIG. 14.



DUXFORD, ST. JOHN.

FIG. 15.

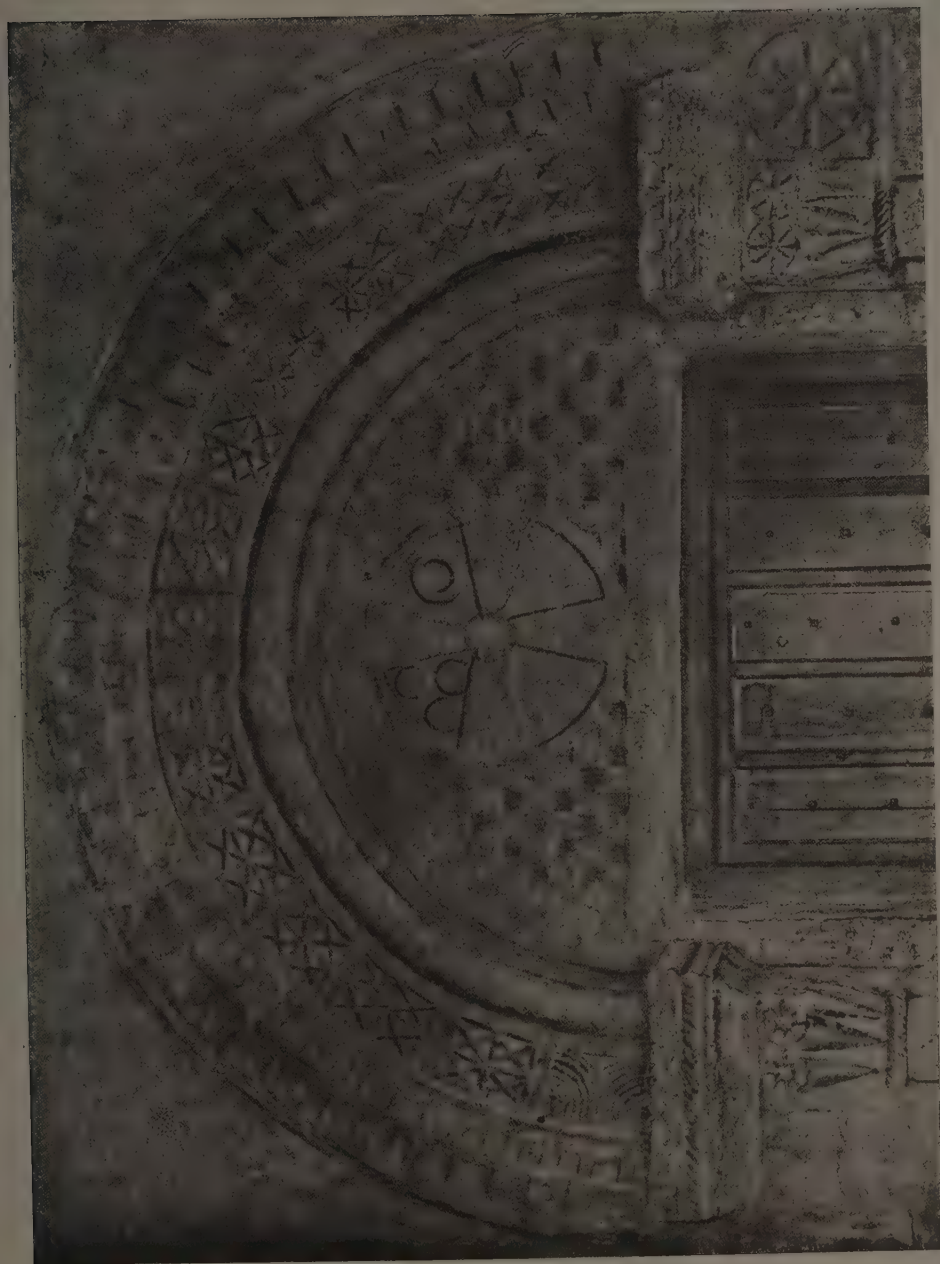
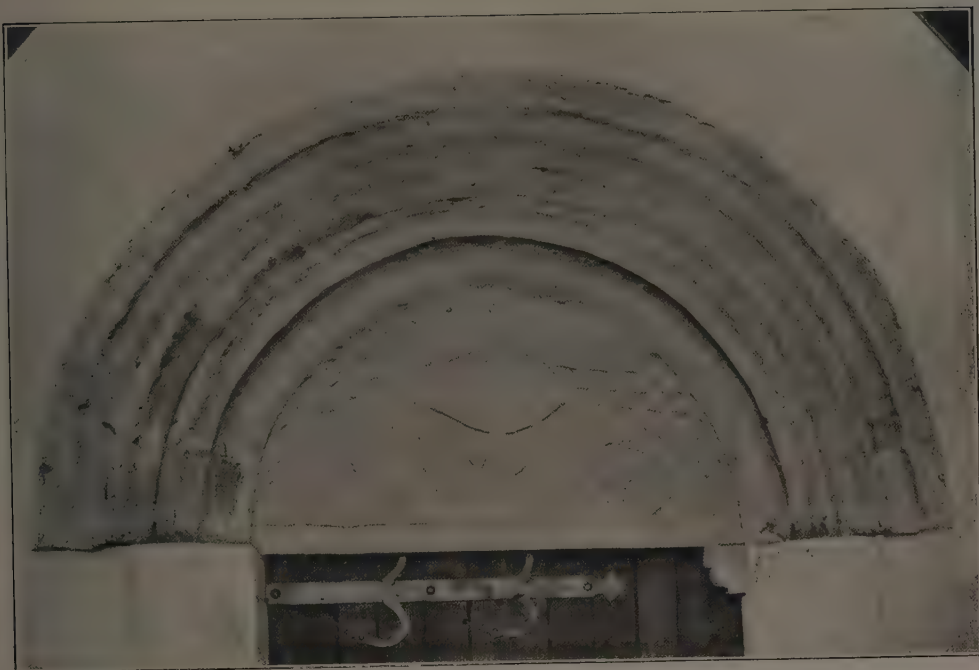


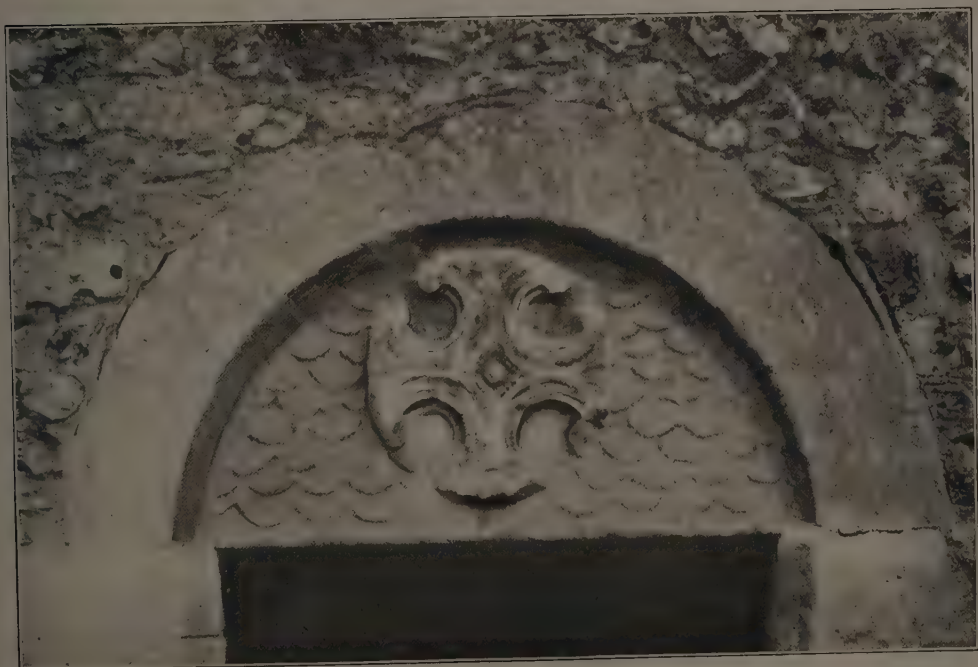
FIG. 16.

WOLD NEWTON.



HALTHAM-SUPER-BAIN.

FIG. 17.



BRIMPTON.

FIG. 18.



SHERBORNE.

FIG. 19.



BROADWELL.

FIG. 20.

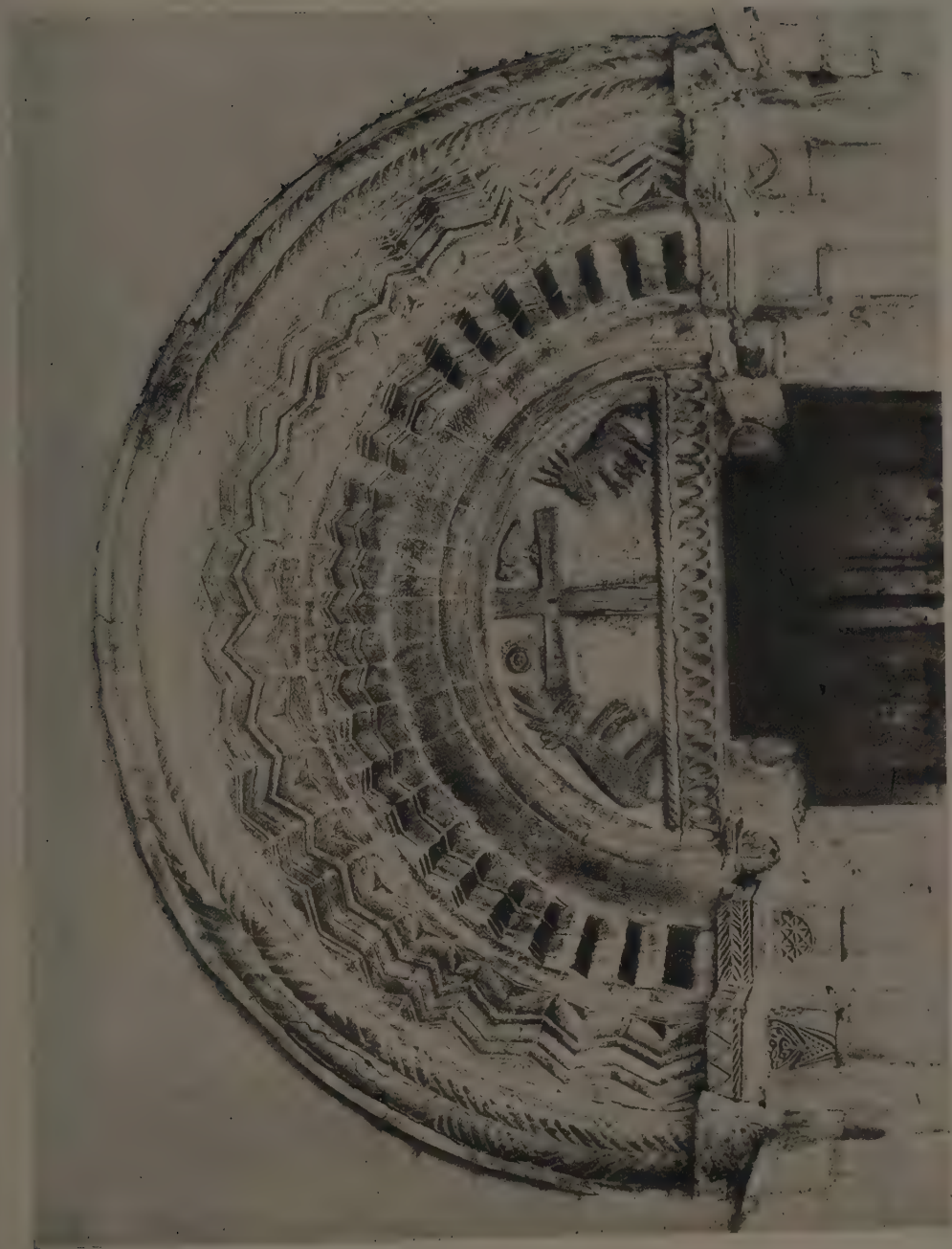


FIG. 21.

BECKFORD. (S.)



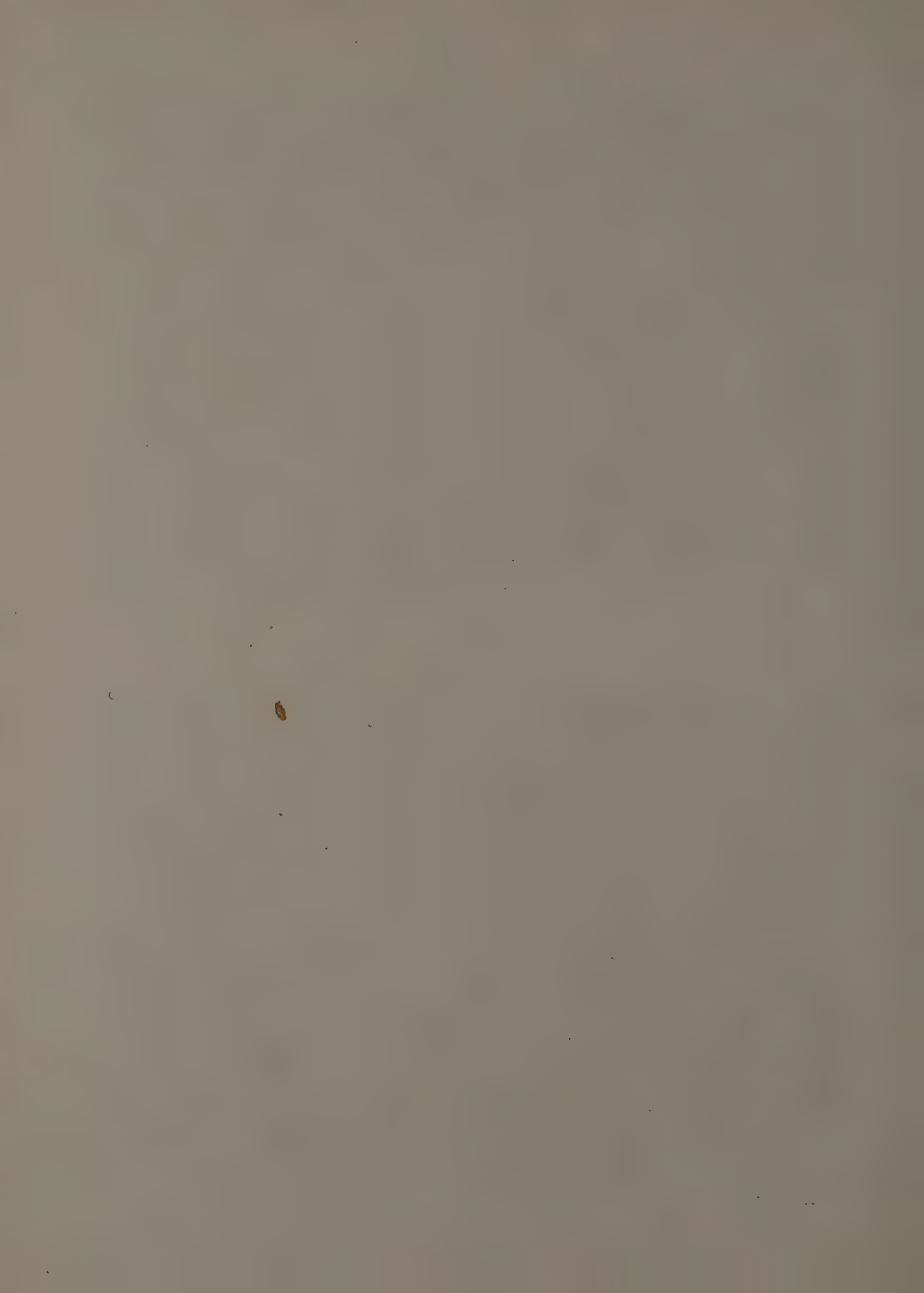
TISSINGTON.

FIG. 22.



FINDERN.

FIG. 23.





SALFORD.

FIG. 24.



CARLTON-IN-LINDRICK.

FIG. 25.

examples of these inscriptions on the tympana and lintels, but those which have been specified are, it is believed, all which have survived to the present time.

As has already been stated, one of the commonest subjects represented on the tympana is the cross, either alone or in connection with, or supported by, other details. In *Archæologia*, Vol. XLVII., in a paper on the singular example at South Ferriby, it is asserted that though these crosses may sometimes be witnesses to the consecration of the church, yet, as a rule, they are the most simple illustrations of the doctrine of the Crucifixion. The Agnus Dei was also an exemplification of the same great doctrine, which was very rarely directly portrayed by the figure of our Lord on the accursed tree, as will hereafter be shown.

One of the plainest and earliest of the crosses is one incised on the tympanum of the south doorway at Handborough (Fig. 8). It is very irregular in its form, and the lower part has been cut away. At Hunmanby is quite a simple cross on the lintel supporting a plain tympanum, mainly concealed by a wooden replica of the doorway, which at some comparatively recent restoration has been placed in front of the original. At Portskevit is an early Greek cross discovered during the restoration of the church. Most of the crosses are within circles, as at Alkerton, where the cross is incised, Balscote, Bottisham, Oldberrow, Mylor, and Alderminster. At Black Bourton (Fig. 10) the cross is not within a circle, but on a stem, while at South Leigh (Fig. 11) the cross is in the centre with a series of dentils carried round the outer face of the tympanum. It has been suggested that one or either side of the lower part of the cross may be intended to typify the Blessed Virgin and St. John. At Biddestone St. Nicholas (Fig. 14) the cross is within a beaded circle, the arms extending beyond the outer edge of the circle. At Duxford St. John (Fig. 15) is a somewhat elaborate form of cross, enclosing at its centre a rose. At Tottenhill (Fig. 12) the cross is within a cable border, which is interlaced below and carried east and west along the upper part of the lintel, and it seems probable that the circular medallion similarly surrounded by the

cable at Mintlyn once had a cross carved or painted on it. The example at Great Washbourn (Fig. 13) with its surrounding ornaments is very good. It is probably of early date. Here we find, on an irregular oblong-shaped stone, a semi-circular row of six-leaved roses within circles and two stars alternately, all with large beads or pellets between each leaf or ray respectively; along the lower part are sixteen large four-rayed stars within sunk panels. In the centre is a large cross on the surface of the stone, which is cut away between the arms with a raised beaded circular ornament between each limb. At Uphill is a Maltese cross with a sundial on one side and an obscure object on the other. That at Little Comberton has eight circular shell-like ornaments surrounding a plain cross. In some cases the ground work of the tympanum was diapered. This was the case in the example at Heythrop, now destroyed. At Tetsworth the cross on the tympanum over the north doorway, now, alas! also destroyed, was on a groundwork of the fish-scale ornament. At Brimpton Manor Farm (Fig. 18) is a very beautifully sculptured Maltese cross, not within a circle, also on a groundwork of the fish-scale or overlapping scalloped ornament. At Wold Newton (Fig. 16), also on a ground diapered with chequer work, is a very nice cross within a circle, having three small circular discs on the left and a circle on the right of the upper limb. Local tradition asserts that these are emblems respectively of the Blessed Trinity and Eternity. At Findern (Fig. 23) the tympanum is now preserved within the church. Most of the groundwork has a diaper of the chequered pattern with a Maltese cross in the centre and two rows of the star ornament below. At either extremity is a quaint bare-headed human figure standing with the arms akimbo. At Tissington (Fig. 22) is a very similar example with the zigzag and sawtooth ornament round the outer portion, terminating on a human figure with arms akimbo on either side, the same double star on the lintel, and the chequered pattern on the recessed part of the tympanum. Five of the middle partitions are ornamented with a star, thus portraying a square cross, in the centre.

At Haltham-super-Bain (Fig. 17) the tympanum is diapered with various designs, scroll, indented and other ornaments, with a large and well-carved Maltese cross within a circle in the centre. At Salford (Fig. 24) is a large Maltese cross within a circle guarded by Sagittarius on the one side and Leo on the other. On the early example let into the gable of the porch at Castor (Fig. 110) on either side of the head of Christ in Majesty is a small Maltese cross within a circle. At Sherborne (Fig. 19) are three crosses in a row, while at Chislet (Fig. 5) are several mixed up with other ornaments, and at High Ongar are three rows and part of another of circles enclosing small Maltese crosses. These, however, seem to be merely ornamental, and without any symbolical meaning. There are several instances which more especially emphasise the doctrine of the Adoration of the Cross. In the paper published in Vol. XLVII. of *Archæologia*, on the sculptured tympanum at South Ferriby already referred to, the whole subject of the significance of these crosses is elaborately argued. In the special example at the little church on the south shore of the Humber then under discussion we find (Fig. 147) a rude carving of an ecclesiastic holding a pastoral staff, with a circular wheel on either side of his head, and a large Maltese cross within a circle below. Over that on his right the hand of the bishop (for it is suggested that the figure is intended to represent St. Nicholas, the patron saint of sailors) is stretched out in the attitude of benediction, and the theory is advanced that in this instance the bishop is preaching the doctrine of the Adoration of the Cross, and is further according his benediction to the church dedicated in his honour.

At Little Paxton (Fig. 73) is, in the centre of the tympanum, a large Maltese cross within a circle, raised up on a stem; on one side is an ecclesiastic, probably an archbishop, holding a cross in his right hand, while the left is somewhat clumsily pointing towards the cross in the centre, which three animals, one apparently with a human head, are reverently beholding. Within the beautiful arch of the south doorway of Beckford Church (Fig. 21) is a large cross with a circular object above

the left arm and a dove seated on the right; on either side, evidently in attitude of adoration, is a quaint animal, described as a hare, that on left has five ears or horns, that on right four. Below, on the lintel, is a cable band and series of interlacing circles. On the lintel at Normanton, where is a figure of our Lord on the cross, which will be referred to later on, is a more direct exemplification of this important doctrine. On the very interesting example at Hawksworth (Fig. 94) is a large central cross with a small figure on a cross on either side, no doubt, as will hereafter be pointed out, a symbolical representation of the Crucifixion.

In the paper in Vol. XLVII. of *Archæologia*, a certain number of instances are mentioned of crosses of the Saxon or Norman period sculptured elsewhere than on the tympana. Two of the most elaborate are at Londesborough, Yorkshire, and Bucklebury, Berkshire, where a cable border enclosing a large cross is carried up above the apex of the arch. There is a very early example at Stanton Lacey, Shropshire, over the doorway, and another one found in recent times over the south entrance of Poddington Church, Bedfordshire. A very large number of instances could be cited where these crosses, often of large size and elaborate formation, occur on the Norman fonts, especially in Cornwall, where so many of these original ornaments of the Church are still preserved.

In some instances we find the cross associated with the rose, and in a few we have the rose only, the intention apparently being to portray under another simple form our Blessed Saviour, no doubt in allusion to his title as the Rose of Sharon and Lily of the Valley. Thus at Carlton-in-Lindrick (Fig. 25) we find a small deeply-carved cross at the apex of the tympanum, and a large rose and a floriated cross each within a circle, with two smaller roses, on the main portion. At Broadwell (Fig. 20) is a large Maltese cross with deeply-cut circular spaces at the centre, and between the arms, each enclosing a pellet, and on either side a six-leaved rose within a circular border. At St. Thomas-by-Launceston, we find a small figure of the Agnus



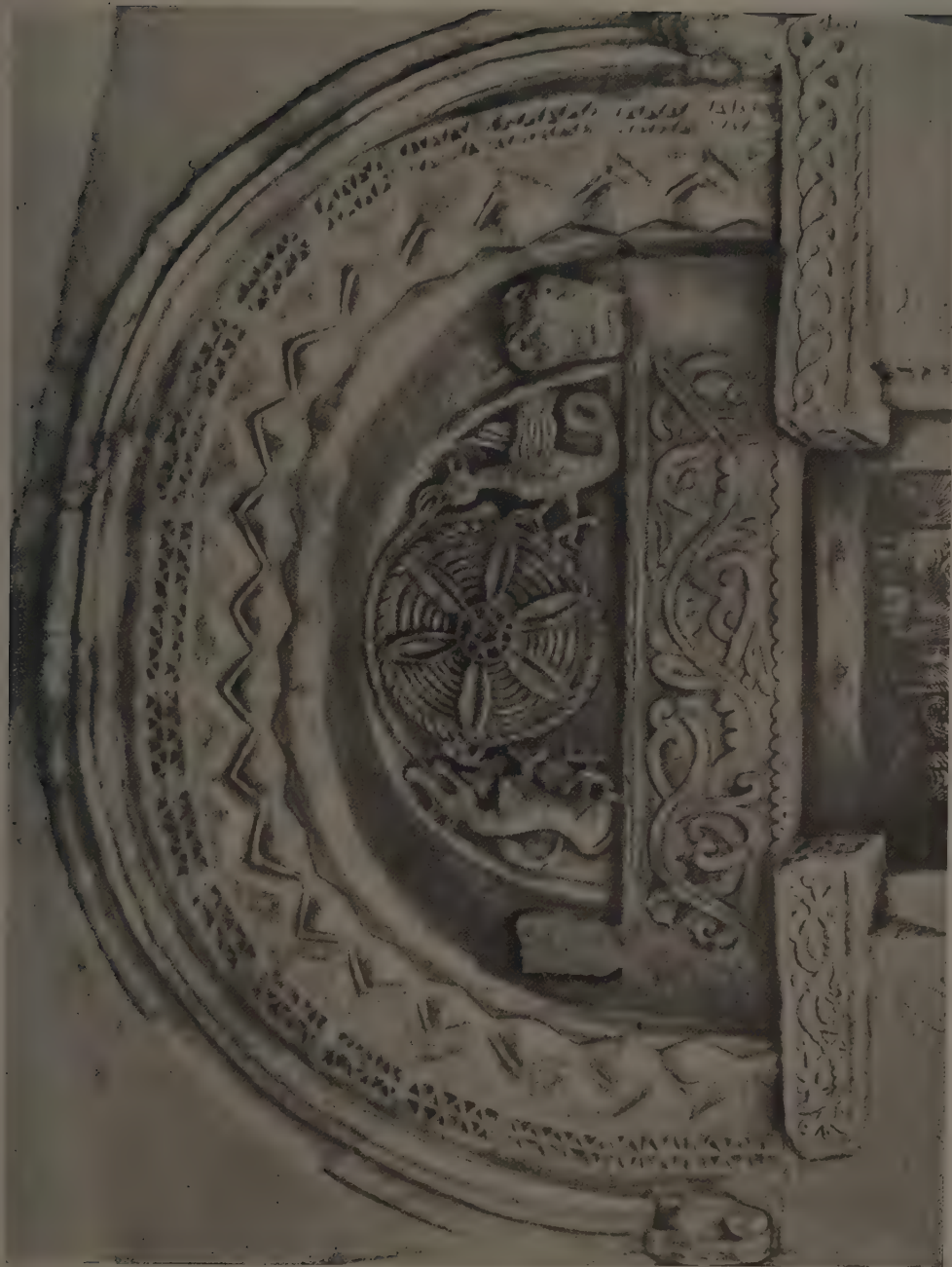
BREDWARDINE. (S.)

FIG. 26.



BREDWARDINE. (N.)

FIG. 27.



EGLINGTON.

FIG. 28.

Dei in the upper part, with a large cross and rose, each within a circular border below. At Duxford St. John, as has already been noted, a rose is enclosed within the centre of the cross. At Rame is a cross in the centre with another cross on one side and a rose or six-rayed star on the other. At Bredwardine (Figs. 26 and 27) are two interesting examples of sculptured lintels, the tympana in both cases being left quite plain. On that over the south doorway is a rich diaper of the star ornament, and a large star or rose within a circular border enriched with smaller stars in the centre. Over the now blocked north doorway are two quaint figures under arches, and on either side a large six-leaved rose within a circle, a cable band being carried along the lower edge of the lintel. At Stanford Dingley is a very late doorway of date *circa* 1200, with a trefoil-headed tympanum, and a large rose within a circle at the apex of the arch. Roses within medallions are introduced into the subjects at Downe St. Mary (Fig. 72), Llanbadarn Fawr (Fig. 41), and Bishop's Teignton (Fig. 87). A very remarkable and elaborate example of this subject is to be found at Eggleton (Fig. 28). Here, in the centre within a cable border enclosing a series of concentric circles, is a large six-leaved geometrical figure, probably a conventional rose; on either side is a lion and a dragon with claws against the cable border, and holding on with their mouths at either end of another cable band above. There is some very rich scroll foliage on the lintel below.

The two wheels on either side of the head of St. Nicholas on the South Ferriby example seem to be introduced to imply the doctrine of eternity, and a similar wheel on the tympanum at Ridlington (Fig. 48), above which a lion and griffin are represented in a combatant attitude, seems to be intended to portray the eternal warfare which is going on in the world between the forces of good and evil.

Continuing our scheme of first endeavouring to notice and explain the various symbolical forms under which it was deemed advisable in early times to enforce the truths of our Christian religion, the not uncommon occurrence of a tree sculptured on

the tympana may next be conveniently referred to. It will be noticed that, except in a few instances, which will be specially pointed out, the tree has been denominated, in the list of the several examples, the Tree of Spiritual Life and Knowledge, and as it was thought a wise precaution to bring prominently to the notice of those about to worship in the church the doctrine of the Cross as the symbol of our redemption, so was it equally appropriate to impress on their minds the claim of the Church to be the source whence all spiritual sustenance could be obtained by those who were really eager to receive it. This interpretation is clearly upheld by the inscription on the lintel at Dinton Church, and serves to solve many of the difficulties which might otherwise obscure the symbolism intended to be conveyed.

As may be gleaned from the index, there are no less than twenty-seven churches where this subject still is, or till recently has been, in existence on the tympana of our English churches. At Siston (Fig. 29) is an early example with plain stiff branches, and an irregular cross introduced on either side of it. Here, as elsewhere, a cable band is introduced round the tympanum, no doubt with the view of emphasising the symbolism of the subject. At Kempley, Tugford, Morville, Rochford (Fig. 30), and Middleton Stoney (Fig. 31) we have trees with spreading foliage filling up the whole surface of the tympanum, the last-named example being of very late date, viz., towards the end of the twelfth century. At Kilpeck (Fig. 32), where is an unusually elaborately carved arch, the tympanum is comparatively small, with a tree represented on it having beading on the stem and main branch on either side. The main stem terminates on a large leaf and two bunches of fruit, the branch on the left in three leaves and a circular flower like a rose, and that on the right on two leaves, the rose and another bunch of fruit. It is probable that the title of Christ as the True Vine may here be intended to be conveyed, a subject which will perfectly harmonise with the general interpretation already suggested. On the lintel above the chancel doorway at Ashford-in-the-Water is a tree within a sort of garland. At Brize



FIG. 29.

SISTON.



ROCHFORD.

FIG. 30.



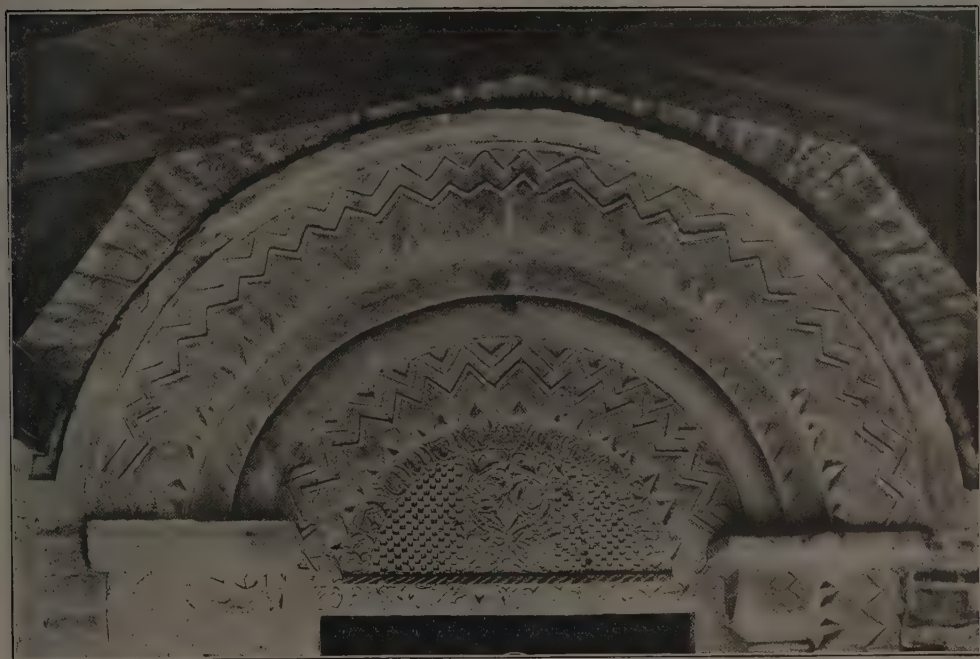
MIDDLETON STONEY.

FIG. 31.



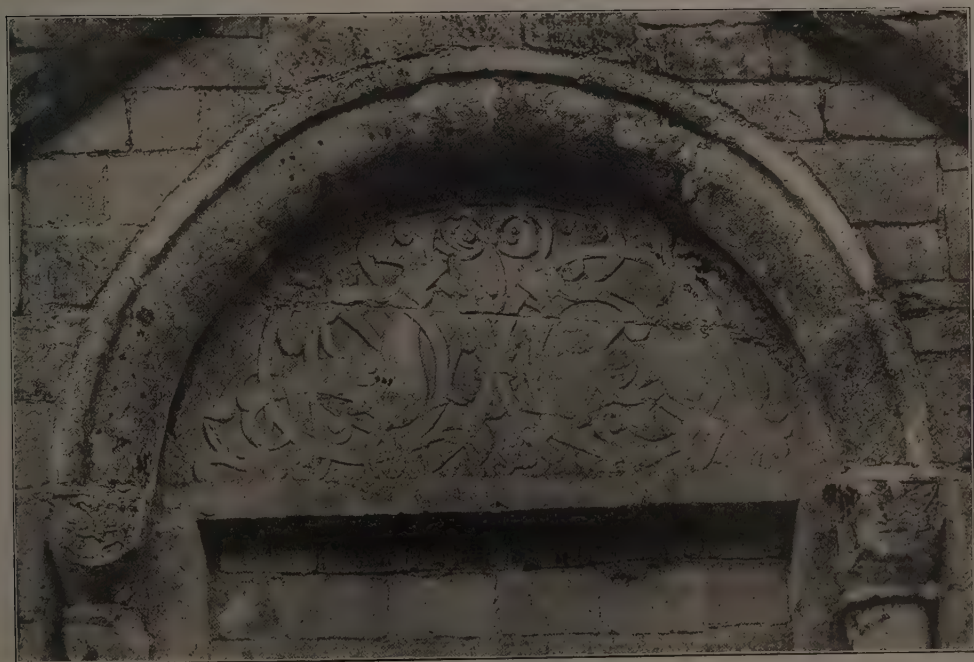
KILPECK.

FIG. 32.



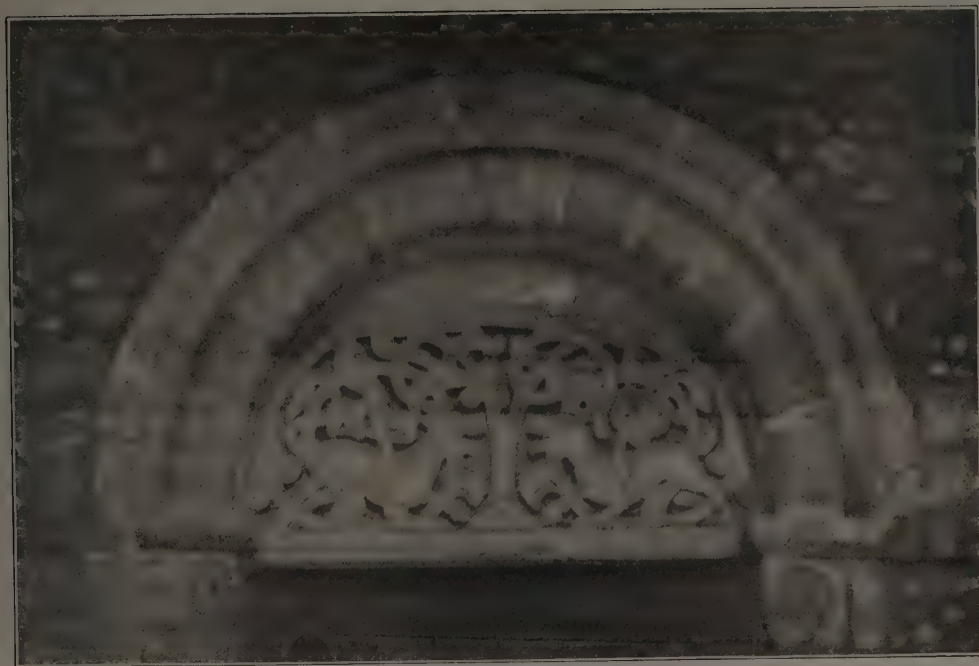
BRIZE NORTON.

FIG. 33.



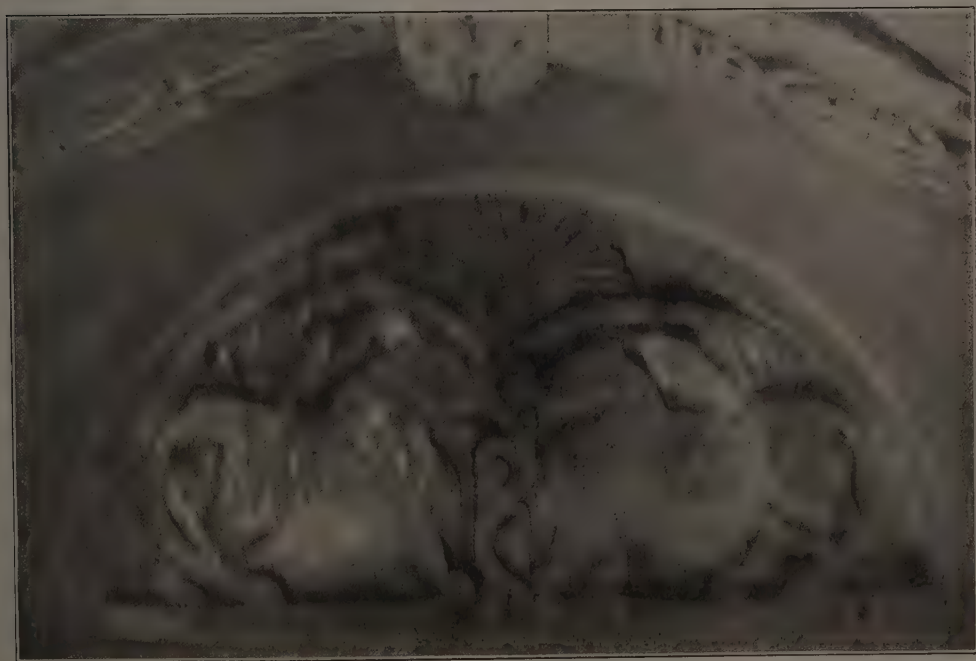
KNOOK.

FIG. 34.



WORDWELL. (S.)

FIG. 35.



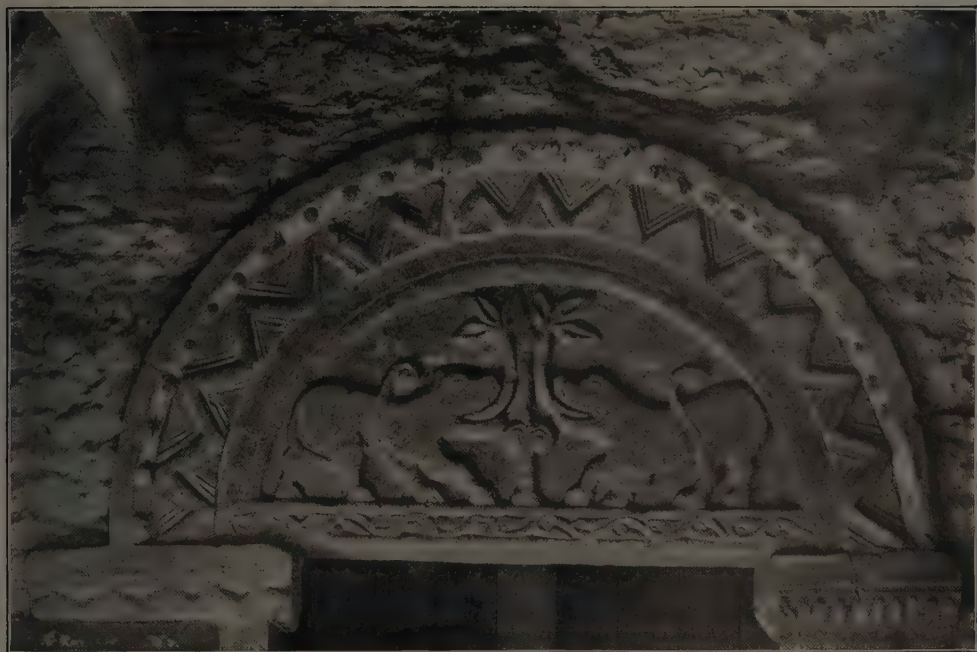
TRENEGLOS.

FIG. 36.



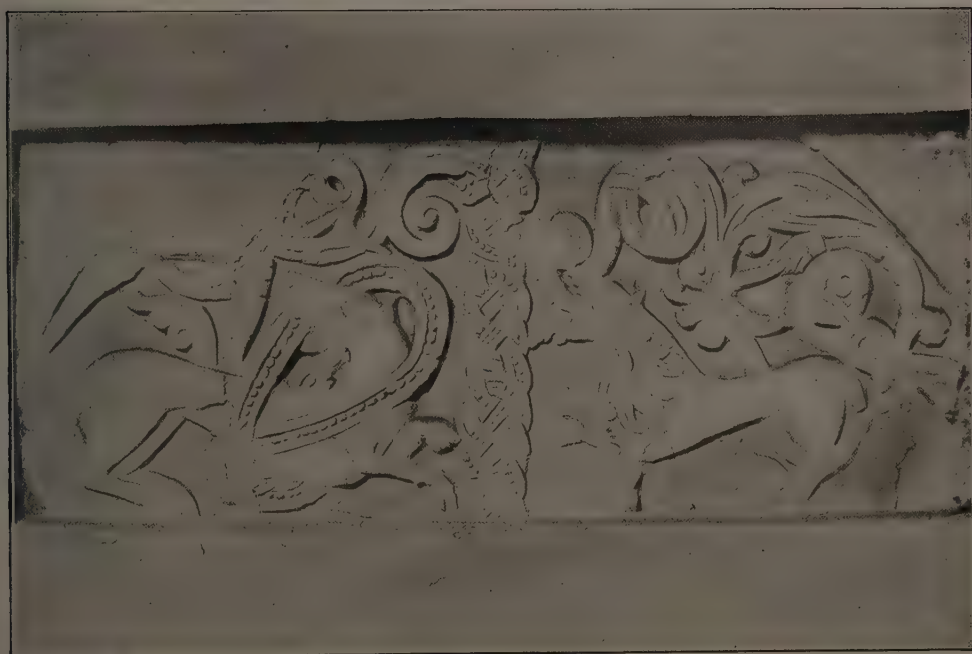
STRATTON.

FIG. 37.



FRICTWELL.

FIG. 38.



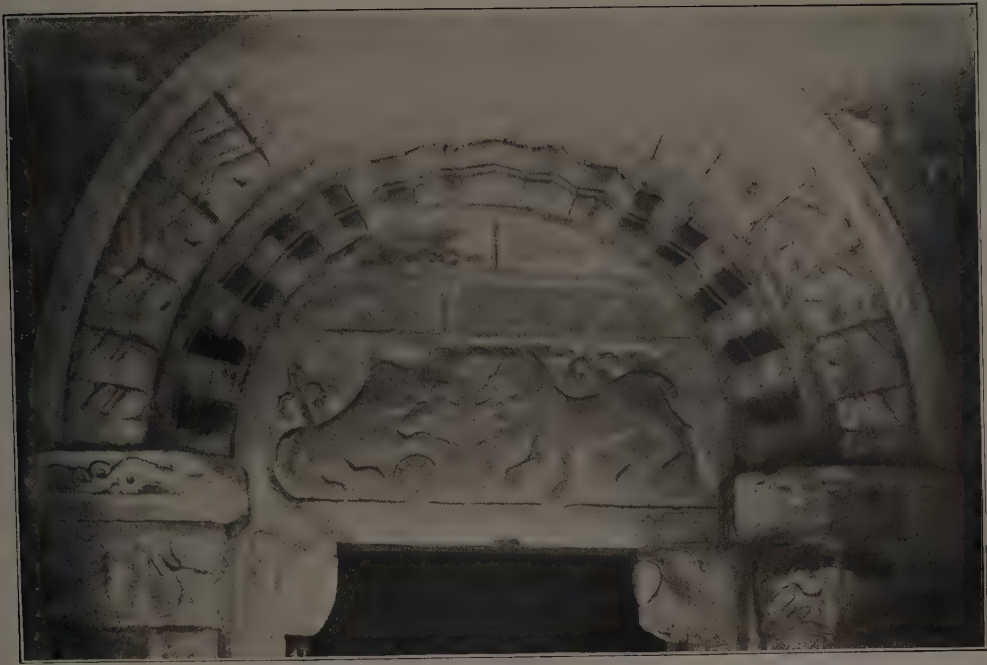
LATHBURY.

FIG. 39.



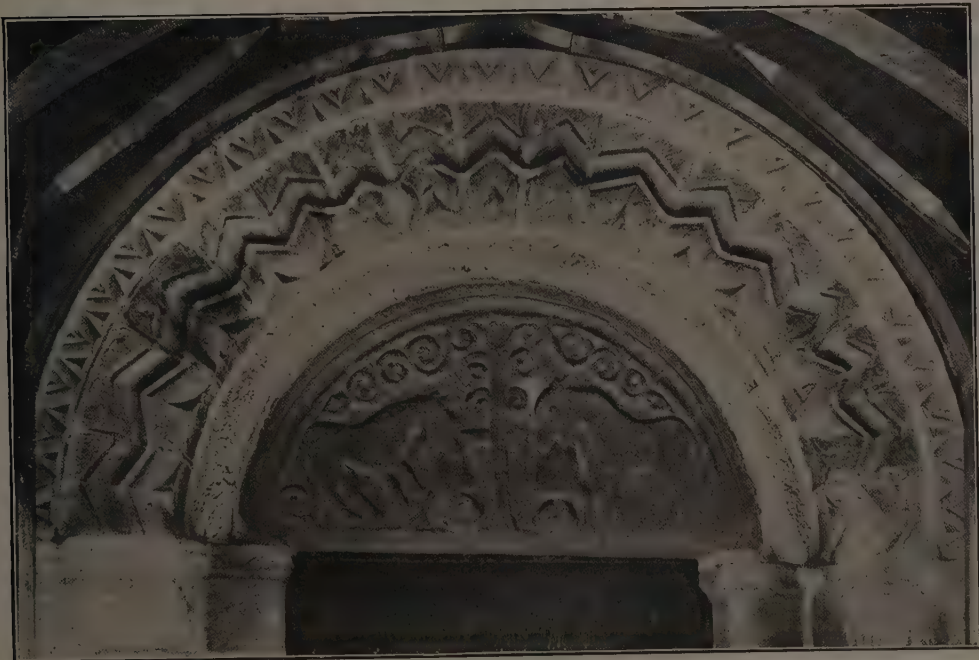
FIG. 40.

DINTON.



LLANBADARN FAWR.

FIG. 41.



MOCCAS. (S.)

FIG. 42.

Norton (Fig. 33) the tree occupies only a small space in the centre of the tympanum, the remainder having a diaper of the chequy pattern, giving a rich effect, which coincides well with the beautiful details of this remarkably fine doorway.

In most of the examples the subject is elaborated by the introduction of animals feeding on the fruit or shoots of the tree. At Moccas, over the north doorway, a lion is represented amidst interlacing foliage, and at Santon Downham is a lion devouring the foliage, while on the stone at Aldbrough-in-Holderness is a hind with its fawn and another animal feeding on a branch, the rest of the tree not being represented. At Ashford-in-the-Water over the main entrance, Dinton, Fritwell, Knook, Lathbury, Llanbadarn Fawr, Lullington, Stratton, Swarkestone, Treneglos, and Wordwell, we find the tree in the centre and an animal on either side. The special treatment is very much varied. Thus, at Treneglos (Fig. 36) and Wordwell (Fig. 35) we find the two animals, apparently lions, not feeding off but standing on guard on either side of the trunk of the tree. At Ashford-in-the-Water (Fig. 43) a very conventional tree is represented in the centre, with an animal, probably a lion, with its paw on the stem on the right, and a wild boar with its snout near the root on the left. Here it is possible that, besides the application of the general interpretation, an allusion to Psalm lxxx., verse 13, "The wild boar out of the wood doth root it up, and the wild beasts of the field devour it," is intended to be conveyed. At Lullington (Fig. 1, frontispiece) a lion on the right and a griffin on the left are devouring the tree, and at Knook (Fig. 34) an animal, probably also a lion, on the right and a dragon on the left are similarly engaged. In these two instances, as in some of those to be subsequently referred to, the influences of good and evil seem to be intended to be introduced. At Lathbury (Fig. 39) is probably an early example with a conventional tree having a beaded guilloche pattern for a stem with quite different foliage on right and left; a lion is devouring a shoot on the right, while another animal, perhaps a horse, is biting through a beaded branch

encircling its head and shoulders on the left. At Dinton, (Fig. 40) is a very interesting and instructive example. Here we find two lions very conventionally rendered, each about to close its jaws on an apple, or other similar shaped fruit, growing on the tree. There is a rich band of the beaded guilloche pattern above, and below the well-known inscription, which has already been given in full, and which evidently furnishes us with the clue to the lesson intended to be taught under this symbolical form, and the encouragement which these sculptures were intended to give to those who were attentive in their ministrations to the Church. At Fritwell (Fig. 38) is also an exemplification of this subject. Here is only the stem of the tree with a leaf growing out on each side on the lower part; on either side is an animal, probably a lion, with a long shoot with trefoil at the end of its mouth, which, no doubt, it has bitten off the tree. Below, on the lintel, is the branch with the alternate leaf pattern. At Llanbadarn Fawr (Fig. 41) we find the tree with the two lions feeding on the branches. In this instance the tree is growing out of a human head with long ears. This seems to be designed to demonstrate the divine source whence the virtues of the Tree of Spiritual Life and Knowledge is derived.

It is probable that a serpent on the east abacus and a figure in the attitude of benediction on the capital are intended to be adjuncts to the main subject on the tympanum. Except on the tympana the Tree of Spiritual Life and Knowledge seems to have been rarely represented. An example occurs on the outer arch of the north porch at Barton-le-Street, Yorkshire, with an animal on either side, similar to those just cited. We also find a dragon feeding on the fruit of a tree on the font at Tissington.

There are two instances which seem to confirm the interpretation given to these tree examples. On a tympanum formerly existing at Swarkestone we find the animals feeding on the tree, each trampling beneath its feet a prostrate serpent, which, no doubt, had been attempting to prevent the animal from obtaining the spiritual fruit. This is still more clearly shown in the curious

example at Stratton (Fig. 37). Here, amidst the foliage, is an animal on either side of the tree, that on the left having four ears or horns, almost giving it the appearance of being crowned. Between each animal and the tree is a serpent, evidently endeavouring to prevent its obtaining the spiritual nourishment it is in quest of. The example at Newton Purcell (Fig. 54), where is a dove in the midst of foliage, with a serpent curled up behind it, seems also intended to convey this same idea of the powers of darkness being at all times at hand to intervene between mankind and the opportunities for religious instruction which would otherwise be open to all. Another very singular example is that over the south doorway of Moccas Church (Fig. 42). Here we observe a long-tailed animal on either side of the tree in the act of swallowing a human being, who is head downwards, with head and one hand on the ground and the other hand against the tree. It has been suggested that this represents the story told in the Second Book of the Kings, chapter ii., verses 23 and 24, of the she bears coming out of the wood and tearing the children who mocked Elisha; but it seems more probable that it is an amplification of the example at Dinton, and is intended to demonstrate the fate which will overtake those who do not try to avail themselves of the advantages held out by the Church for providing food for their souls. At Lower Swell only part of the tree remains; but here, instead of the animals, we find a bird among the branches feeding upon the fruit. At Little Langford (Fig. 148) is a tree with three birds among the branches, and a bishop, perhaps the patron saint Nicholas, in the attitude of benediction. In the very fine example at Stoke-sub-Hamdon (Fig. 69) we have the tree in the centre, with three large birds, probably doves, feeding among the branches, and Sagittarius on one side discharging an arrow at Leo, who is apparently in retreat on the other. The Agnus Dei with cross is introduced above the lion. The remains of an inscription has previously been referred to. Mr. Romilly Allen, in his "Early Christian Symbolism," p. 387, makes mention of a legend of a tree which produced birds on its branches, and that

these dropped off when ripe or fully grown. It is difficult to believe that such a signification was intended in the examples which are here cited. Should we not rather consider that the design is to portray the peace to be obtained by due attention to the teaching and precepts of the Church? At Croxdale (Fig. 93) is a tree with a head at the apex, and this has been interpreted as a representation of Christ crucified on the Tree of Life.

Several of the tympana have animals only, and it is not clear what the object was in these representations. In some the animals are at rest, in others, where there are two or more, they seem to be in a combatant attitude. Of those apparently at rest may be cited the example at Penmon, where is a recumbent animal partly surrounded by a scroll pattern. At Ipswich (Fig. 44) is a wild boar filling up the whole space of the stone, with an inscription above referring to the dedication of the church. What the connection between the wild boar and St. Nicholas, the patron saint of the church, was is not at all apparent. This is a very early example, and probably of pre-Norman date. At Sandwich (Fig. 4) a stag is introduced in the upper corner of the tympanum, and at Stanton-by-Bridge is another single animal, said to be a fox. At Stockton-on-Teme two small tympana have recently been found under the white-wash inserted on either side of the chancel arch. On one, which is supposed originally to have been over the north doorway, is an animal alleged to be a wolf. At Milborne Port (Fig. 45) are two lions, one with long tongue terminating in a trefoil leaf, the other biting its tail. On the tympanum in the south wall of Alveston old Church (Fig. 64) is an animal on either side of the upper portion with a small human figure below. Is it permissible to hazard the conjecture that these instances are intended to typify the rest and peace which are to be enjoyed within the Church of Christ, whilst the other class refer to the Church militant, and the warfare which is perpetually being waged between the forces of good and evil? Thus in the example over the west doorway at Alveston (Fig. 65) are two large animals fighting, with a bird and two smaller animals above.



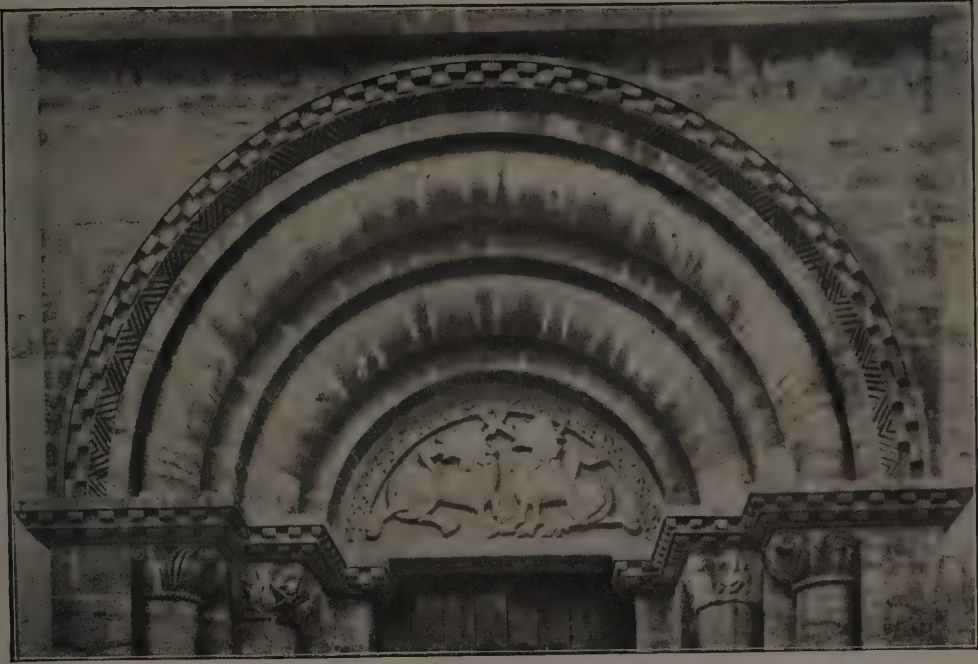
ASHFORD-IN-THE-WATER.

FIG. 43.



IPSWICH, ST. NICHOLAS.

FIG. 44.



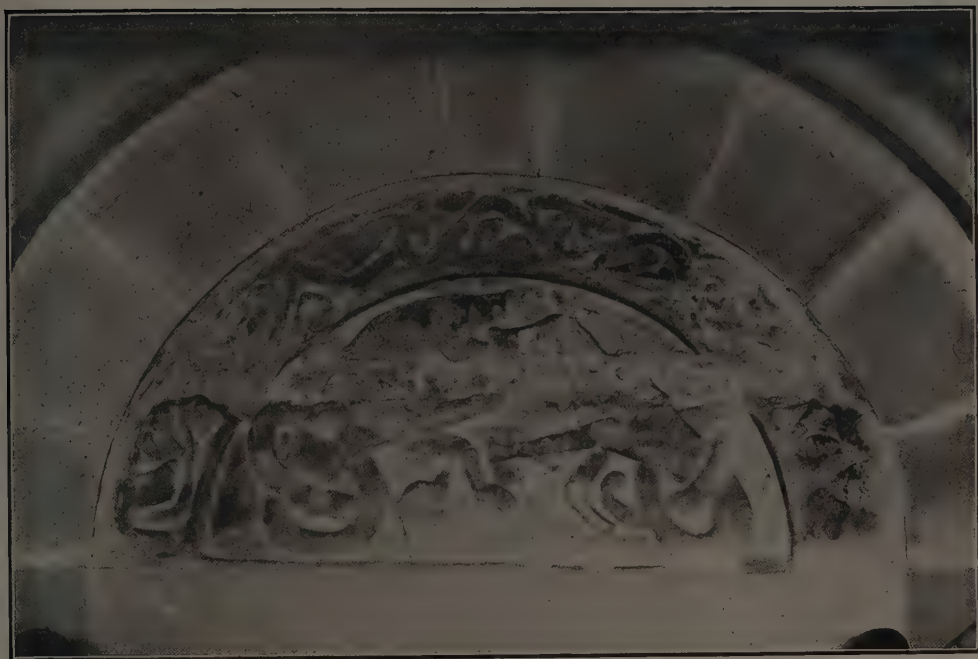
MILBORNE PORT.

FIG. 45.



COVINGTON.

FIG. 46.



IPSTONES.

FIG. 47.



RIDLINGTON.

FIG. 48.



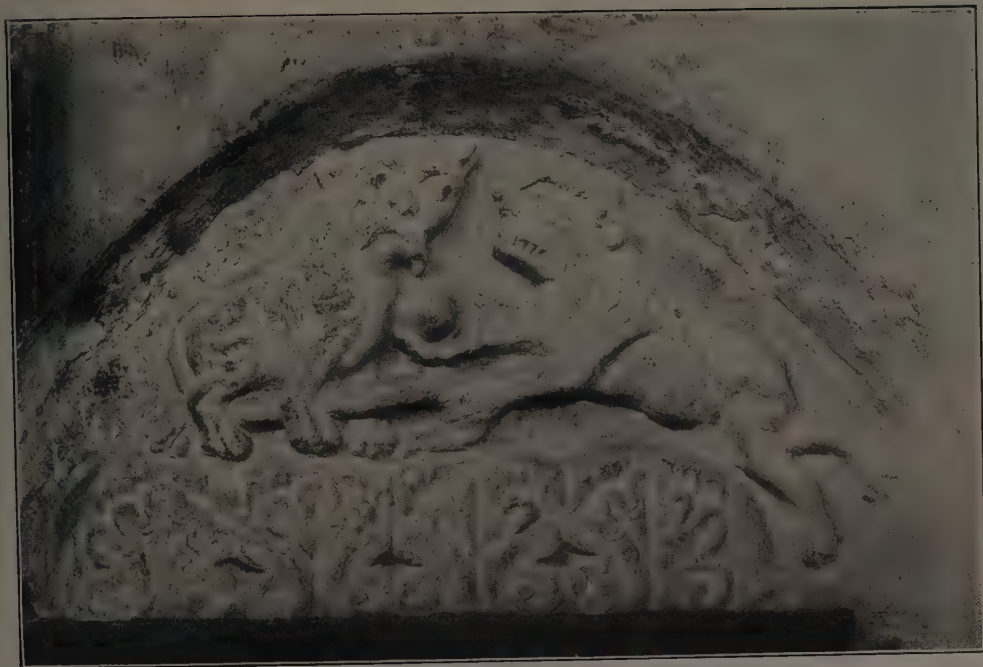
STOTTESDON.

FIG. 49.



LONDON : GUILDHALL LIBRARY.

FIG. 50.



STANLEY, ST. LEONARD'S.

FIG. 51.



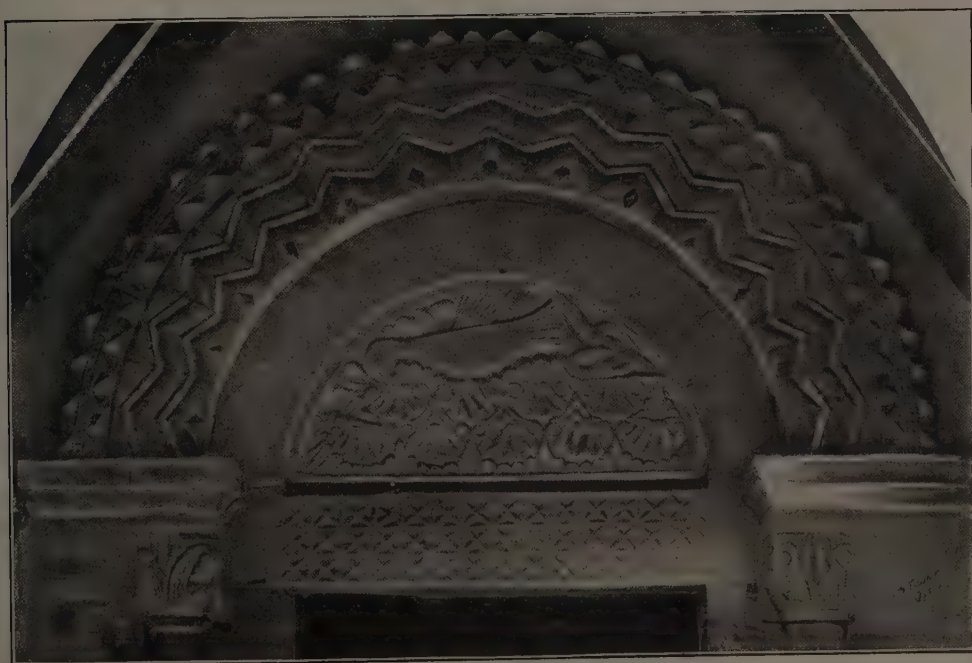
AMPNEY, ST. MARY'S.

FIG. 52.



GREAT ROLLRIGHT.

FIG. 53.



NEWTON PURCELL.

FIG. 54.



STEWKLEY.



NETHERTON.

FIG. 56.



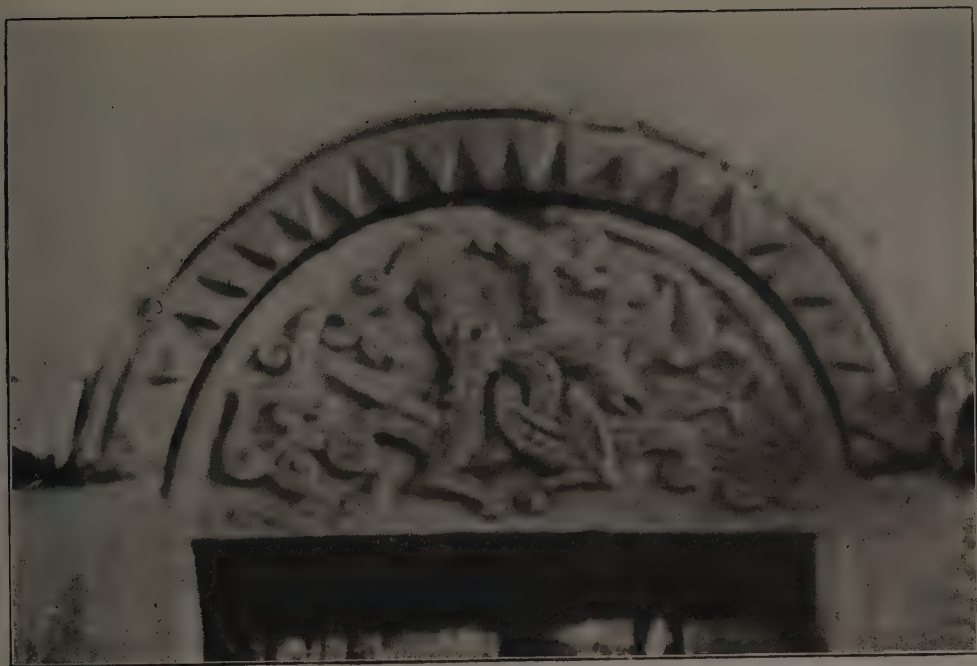
EGLOSKERRY. (N.)

FIG. 57.



WYNFORD EAGLE.

FIG. 58.



HOUGHTON-LE-SPRING.

FIG. 59.



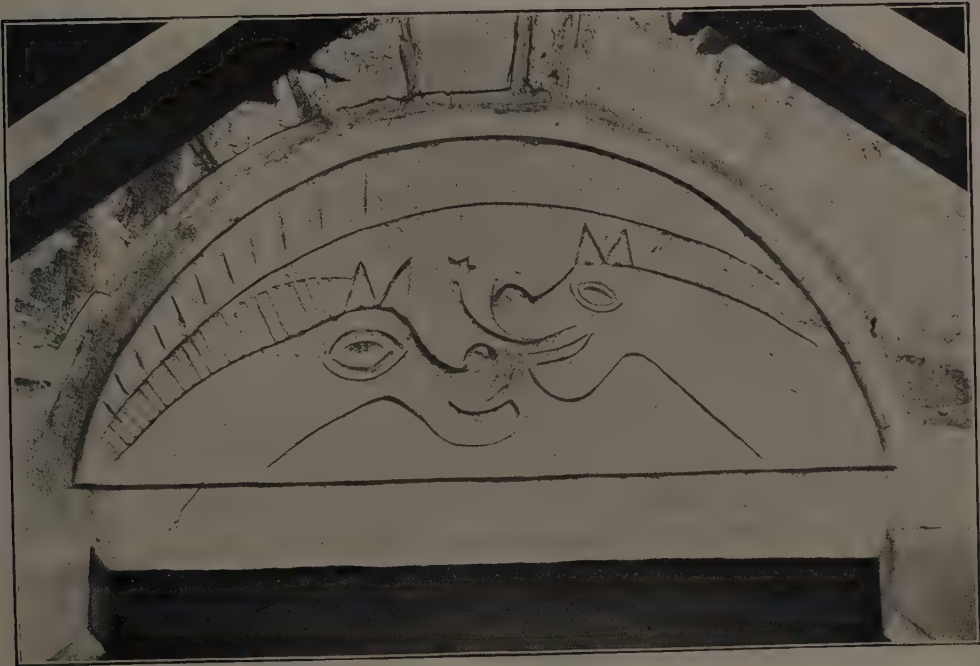
STONELEIGH.

FIG. 60.



AUSTERFIELD.

FIG. 61.



EVERTON.

FIG. 62.



ELY CATHEDRAL : MONKS' DOORWAY.

At Ipstones (Fig. 47) two conventional animals, whose bodies terminate in a long tail, are similarly engaged, one having caught the lower jaw of the other in its mouth. At Covington (Fig. 46) a lion and griffin are facing each other, and at Ridlington (Fig. 48) we find these same creatures in conflict, with a wheel below to denote the everlasting character of the contest which is being waged here on earth. On the lintel at Shirley, only a portion of the original stone, a regular *melée* seems to be in progress, two large animals, a bird, and two smaller animals all being engaged in a general combat. On the stone in the Guildhall Library (Fig. 50) is a large stag with a serpent coiled round and round its body, the intention apparently being to demonstrate the constant difficulties with which a virtuous man has to contend through the allurements and entanglements of the vices inherent to our nature.* At Stoneleigh (Fig. 60) two serpents are represented above and two animals (?) lions below, while at Ampney St. Mary's (Fig. 52) a large lion is trampling on two human-headed serpents, a griffin being also introduced into the subject. A few examples have serpents alone, and these, it may be assumed, have been so portrayed to terrorise those who may be negligent in their religious duties. Thus at Egloskerry, over the north doorway (Fig. 57), is a large serpent or dragon, evidently carved as a symbol of opposing influence to the Agnus Dei on the south side. At Tremaine a dragon was similarly represented, but this has unfortunately been destroyed.† At the ruined and desecrated chapel at Netherton (Fig. 56) is a large winged serpent in wonderful preservation. At Austerfield (Fig. 61) is a singular dragon with large head and slender beaded body, and at Everton (Fig. 62) in the same district the heads and forequarters of two similar monsters with manes and long protruding tongues facing each other in a hostile attitude. At Houghton-le-Spring

* On the Norman font at Melbury Bubb, Dorsetshire, is a stag with other animals, all having serpents similarly twined about them. (J. Romilly Allen "Early Christian Symbolism," p. 376, Fig. 145.)

† On a stone let into the exterior wall of Hilton Church, Yorkshire, a dragon is similarly sculptured.

(Fig. 59), on a tympanum in the interior of the chancel, are two dragons with beaded interlaced bodies, and at Wynford Eagle (Fig. 58), on the recessed portion, are two curious dragon-shaped monsters in a fighting attitude, with the dedicatory inscription on the outer portion, which has already been referred to.

At Kencott (Fig. 70) the contest between good and evil is exemplified by Sagittarius in the act of discharging a large arrow into the open jaws of a large dragon, whose head is alone represented. At Stoke-sub-Hamdon (Fig. 69) Sagittarius is discharging his arrow at the retreating lion, as has already been mentioned. On the font at Darenth, Kent, Sagittarius is facing a dragon, and on the point of discharging his arrow, while on a capital of the chancel arch at Adel, Yorkshire, he is aiming at the head of a similar monster, while a smaller dragon is attacking him from behind. On two stones let into the south wall of the nave of Eastham Church, Worcestershire, are sculptured representations of Sagittarius and Leo. On the font at Rounton, Yorkshire, Sagittarius is discharging his arrow at the head of the "savage man," according to the interpretation of Mr. J. Romilly Allen, "Early Christian Symbolism," page 361. He is also represented with the name inscribed on the font at Hook Norton, Oxfordshire, and on a capital of the great west doorway at Tutbury, Staffordshire, and on the tympanum at Salford (Fig. 24) where he is on guard on one side of a Maltese cross, Leo being on the other side.

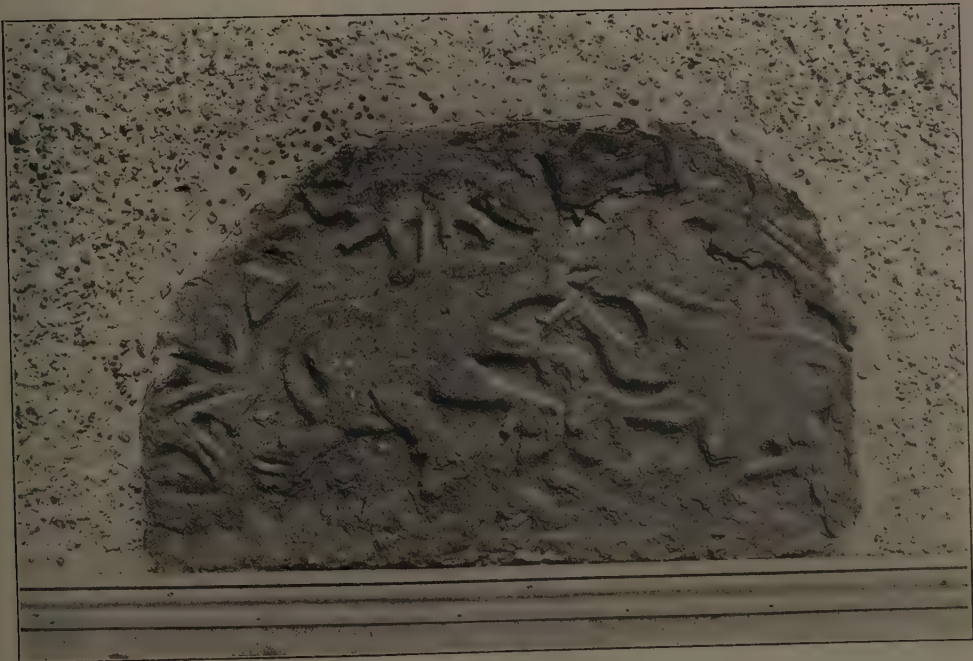
On the trefoil-shaped tympanum of the Monks' doorway at Ely Cathedral (Fig. 63), immediately over the entrance, are two large dragons in a combatant attitude, and we find serpents and dragons introduced into several other examples as above the figure of Christ in Majesty at St. Kenelm's Chapel and elsewhere. The instances at Stratton, Newton Purcell, Egleton, London, and Swarkestone have already been referred to.

There are other examples where dragons or serpents are introduced, in which the symbolism is by no means clear. In the singular sculpture at Charney Bassett (Fig. 71) we find a



ALVESTON. (S.)

FIG. 64.



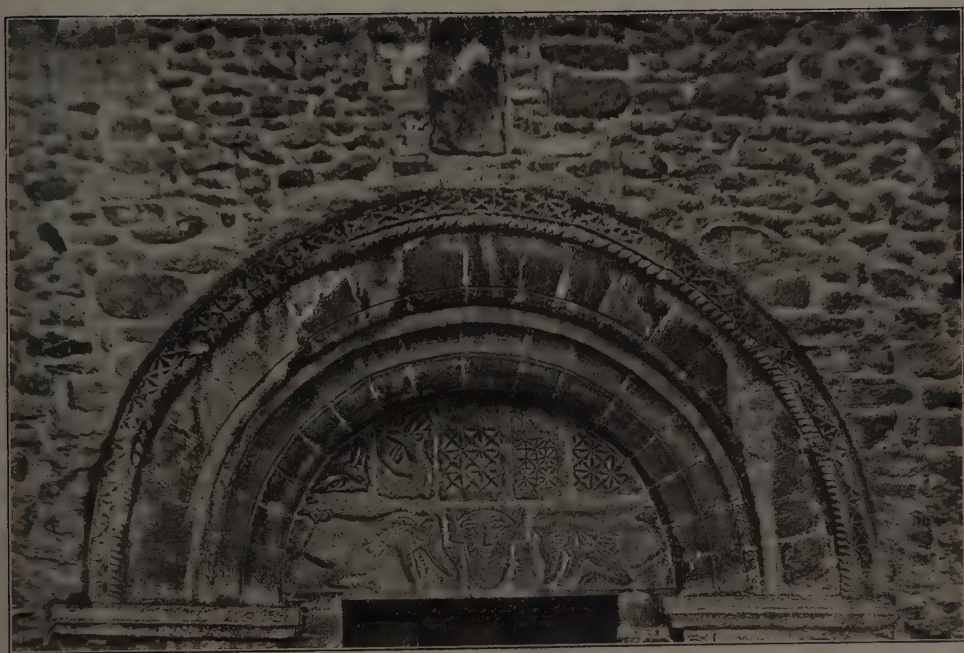
ALVESTON. (W.)

FIG. 65.



LECKHAMPSTEAD.

FIG. 66.



BARTON SEGRAVE.

FIG. 67.

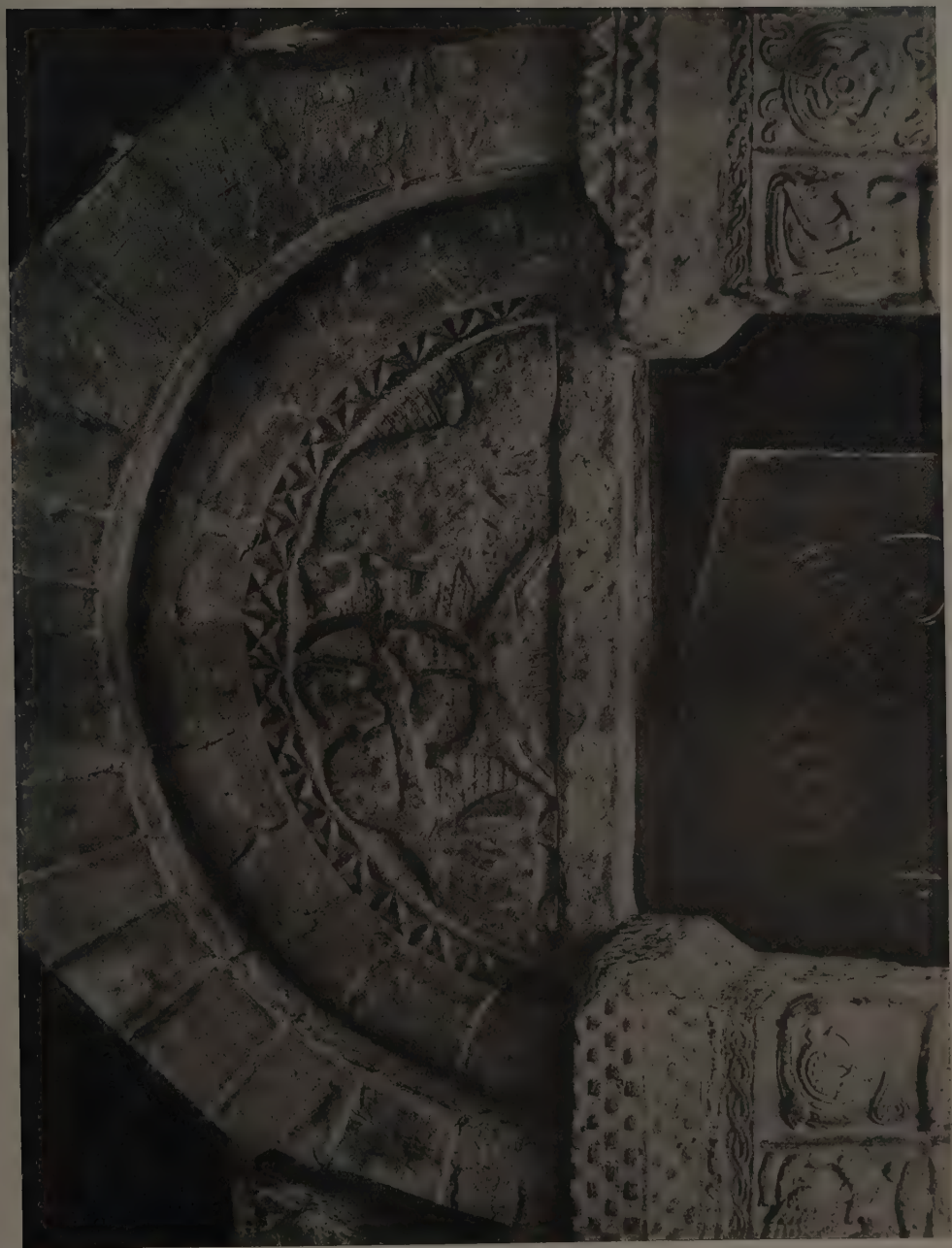
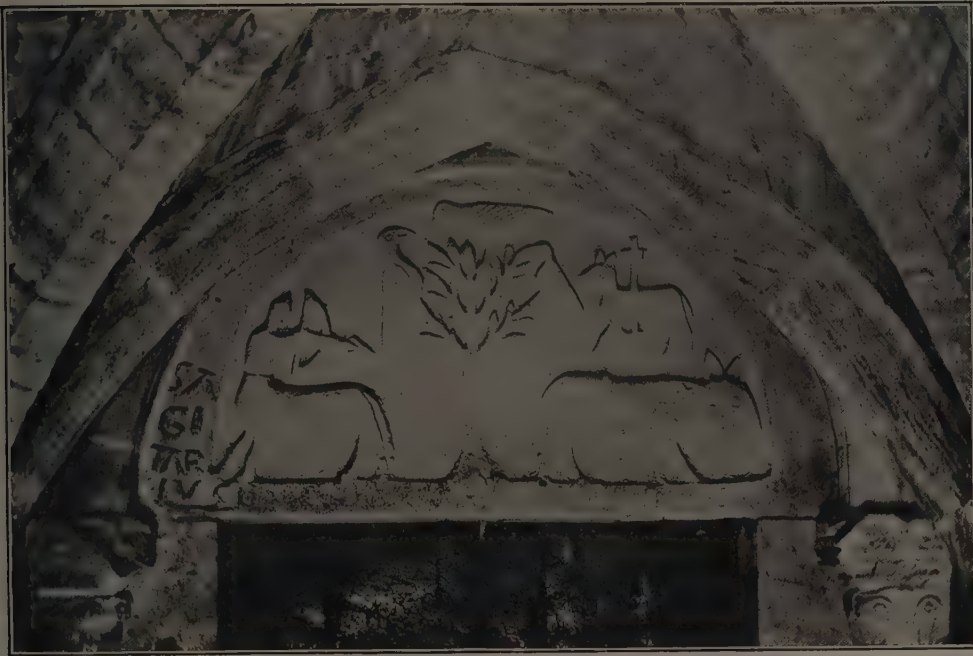


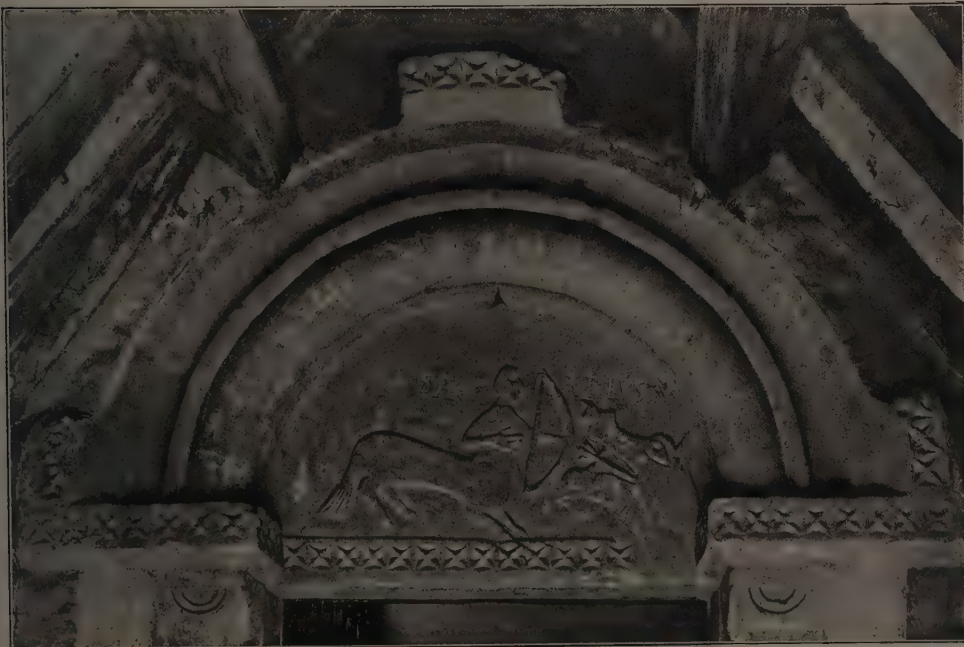
FIG. 68.

RIBBESFORD.



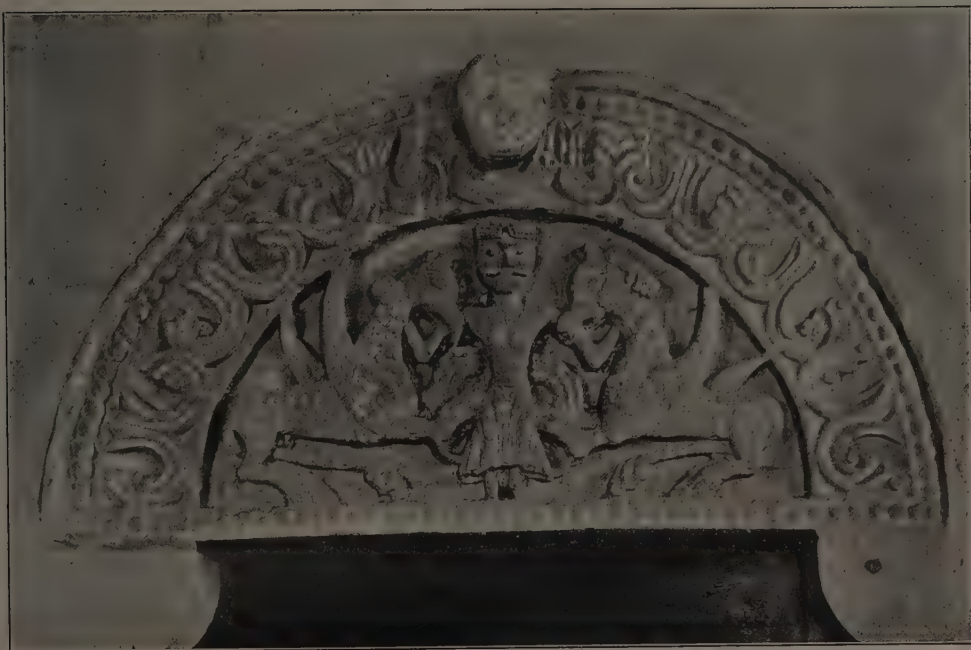
STOKE-SUB-HAMDON.

FIG. 69.



KENCOTT.

FIG. 70.



CHARNEY BASSETT.

FIG. 71.



DOWNE ST. MARY.

FIG. 72.

human figure, with perhaps a low crown and single garment down to his ankles. A large winged griffin on either side has the upper part of his arm in its mouth, while the man has his hand on the neck of each animal. A band of foliage is carried round above, and a row of pellets form a border to the whole subject, a large head is affixed (? originally) to the apex of the tympanum. Mr. Romilly Allen suggests (page 285 of his "Early Christian Symbolism") that this may be intended to represent the ascent of Alexander, but it seems more probably designed to illustrate the passage in Psalm xlv., verses 18-20:—

"And though all this be come upon us, yet do we not forget thee : nor behave ourselves frowardly in thy covenant.

Our heart is not turned back : neither our steps gone out of thy way ;

No, not when thou has smitten us into the place of dragons : and covered us with the shadow of death."

At Downe St. Mary (Fig. 72), on a large triangular-headed lintel, is a similar representation. In the centre is a figure apparently of an ecclesiastic in simple vestments. On his left is a conventional animal, either a dog, or more likely a lion, holding the left hand and arm of the ecclesiastic in its mouth, while on the other side is a large griffin or dragon, with its head turned away, in the act of biting its own foliated tail. A six-leaved rose within a circle is introduced above the head of the man, one more beneath the head and another under the body of the lion. At Leckhampstead (Fig. 66) a small tympanum has been incorporated with a larger one filling up the space between the inner arch moulding and the lintel, which is ornamented with a richly-carved beaded star pattern. On this smaller tympanum are portrayed two dragons in a combatant attitude, that on the left terminating in a long beaded tail, that on the right in a series of open fruit pods. This latter has one forefoot on an altar, which seems to be toppling under its weight. Beneath and between them is a small human figure with long ears and plain vestment, no doubt the subject of

contention between the two monsters.* This may be a variation of the treatment of the doctrine suggested by the sculptures at Charney Bassett and Downe St. Mary. One or two other examples portray these monsters under somewhat different conditions. Thus on the noble west doorway at Stewkley (Fig. 55), part of the central stone has been broken away, or perhaps this has been altogether renewed, as no carving (or possibly painting) is now visible upon it, but on the stone on either side is a dragon (there is also some foliage and a smaller dragon on the south side) in attitude of adoration. So again at Barton Segrave (Fig. 67), where the tympanum seems to have been patched together with fragments of star ornament and two animals (? goats) in the upper part, is, on the lower portion, a large human head with a dragon on either side; that on the left has a head in its mouth, while that on the right seems to be in an attitude indicating adoration. On the example at Great Rollright (Fig. 53), where the surface is richly diapered with the beaded star ornament and beaded circular medallion enclosing objects, perhaps intended for suns, is, in the centre, a large serpent on the point of swallowing a human head, no doubt intended to demonstrate the fate of the ungodly. Over an interior doorway of the very interesting priory church of Stanley St. Leonard, one of the most ornate Norman edifices remaining in this country, is a grotesque representation (Fig. 51)—if the interpretation is correct—of the temptation and fall of our first parents. Two large animals are facing each other, one holding the end of the tail of the other in its left forepaw, while with the right it is offering a circular object, ostensibly the apple, which the second animal seems unwilling to receive. Although one would hardly expect to find so serious a subject treated by a caricature of this kind, yet the general treatment and pose of the figures seems to favour the interpretation which has been hazarded.

* On the tympanum of a doorway at the Chapel of St. Gourgon at Bully, is an animal on either side of a small human figure holding a branch in either hand.

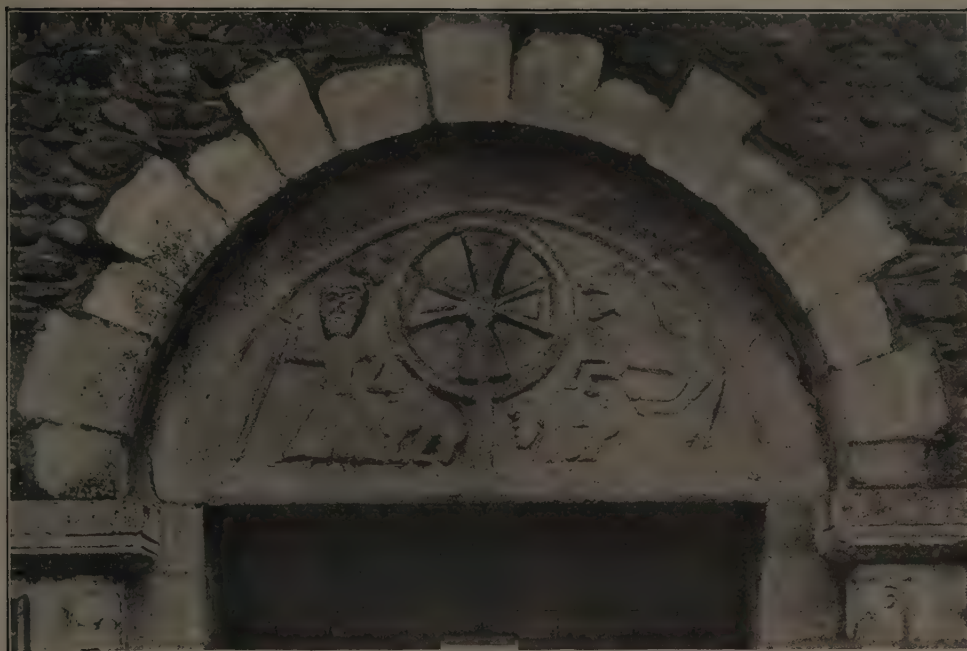
See "*Antiquités Anglo-Normandes de Ducarel*," plate 27.

There are various representations, which we may now conveniently mention, the symbolism of which is not clear, and the object of portraying them over the doorways of the churches by no means apparent; and, first, may be noticed the series of hunting scenes, of which six examples remain to our time in this situation. At Kedleston, where the sculpture seems not to have been completed, is a man on horseback blowing a horn, with faint traces of other figures. At Tutbury, Clifton Hampden, and on the lintel at Little Langford (Fig. 148) is a wild boar hunt, with the huntsman and his hounds in full pursuit, and in the last-named instance a bishop, presumably the patron saint Nicholas, on the tympanum in attitude of benediction. On the lintel at Stottesdon (Fig. 49) is what is thought to be a net on the left side, and two animals on their backs, and a third, probably a lion, on the right of the stone. At Ribbesford (Fig. 68), where the church stands close to the banks of the Severn, is a representation of an archer discharging an arrow against a monster with fishy body and short legs, while an animal, perhaps a fawn, is running to him for protection. This subject has, according to local tradition, been sculptured here to commemorate the achievements of a local hero, who either, according to one version, succeeded in shooting a salmon, or, according to another, in slaying a monster which came out of the river and devastated the forest of Wyre. Although one can hardly account for the singularity of these designs, it seems highly improbable that either of these interpretations can be correct, but that here, as elsewhere, the intention is symbolically to represent the contest between good and evil.

At Ulgham (Fig. 78) is another example, to which it is difficult to assign a religious signification. On the tympanum, which is of a very irregular form, is a female being attacked by two large birds, while a man on horseback is hastening to her rescue. The sculpture is exceedingly rude and apparently of early date, and one hesitates to attempt to define any incident to which this may refer, or a general interpretation of the scene. At Danby Wiske (Fig. 79) is another very rudely carved sculpture. A large figure

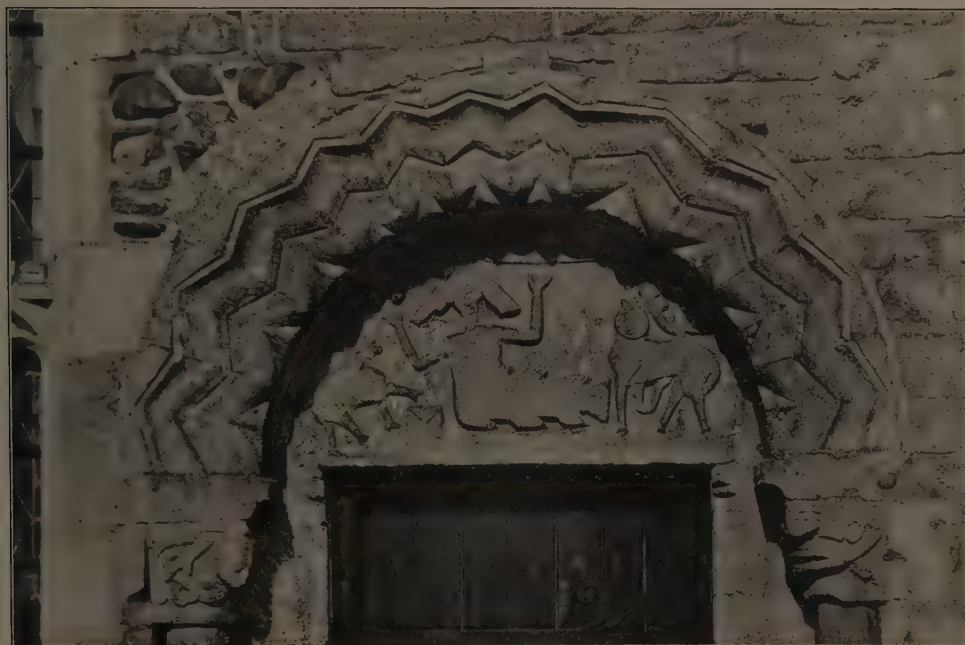
in the centre is presenting a square object, presumably a book, with his left hand, to a smaller figure holding out his right hand to receive it, while another personage stands on the right of the central figure. In Whitaker's "History of Richmondshire" it is asserted that this subject represents Earl Alan and Copsi and his man Landric. This interpretation, however, seems hardly feasible. It was thought that it might be an example of the subject of Christ presenting a key to St. Peter and book to St. Paul, as we find on the tympanum at Siddington, above the doorway at Elstow, and formerly in a painting of the Norman period at Westmeston in Sussex, but a close examination of this sculpture at Danby Wiske failed to reveal any trace of a key, and further seemed to prove that the personage to the right of the central figure was a female. Can the subject be intended to commemorate some grant made to the church? Another equally puzzling example is that now preserved within the nave of Wordwell Church (Fig. 80). Here we find what may be intended for a tree or foliage in the centre. On the left is a bareheaded human figure with narrow waist and long single garment to the ankles, and both hands held up. On the other side is another figure similarly habited, holding up a large circular ring or wreath in his right hand. The sculpture is exceedingly rude. It has been variously suggested that this may be intended to represent the Sacrament of Marriage, though both figures appear to be male, or Christ giving the benediction, while the other figure is holding up the crown of thorns, or possibly the legend of Edward the Confessor and the Pilgrim. If the sculpture is not too early, and, as has been stated, too much emphasis must not be placed on its simplicity, the last-named interpretation seems the most likely to be correct.

Another curious subject is that at Stoney Stanton (Fig. 77) on the tympanum, which was formerly over the south doorway, but now has been inserted in the wall above the entrance to the vestry. On this we find an ecclesiastic, holding a pastoral staff in the left hand, while with the right he is giving the benediction above a quaint animal, with large human-looking



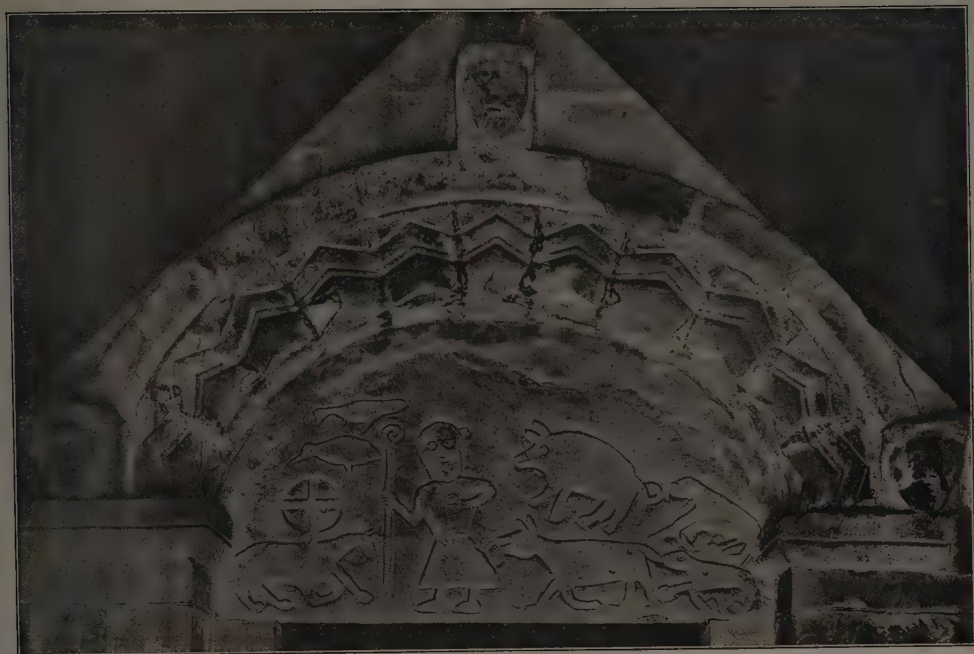
8 LITTLE PAXTON.

FIG. 73.



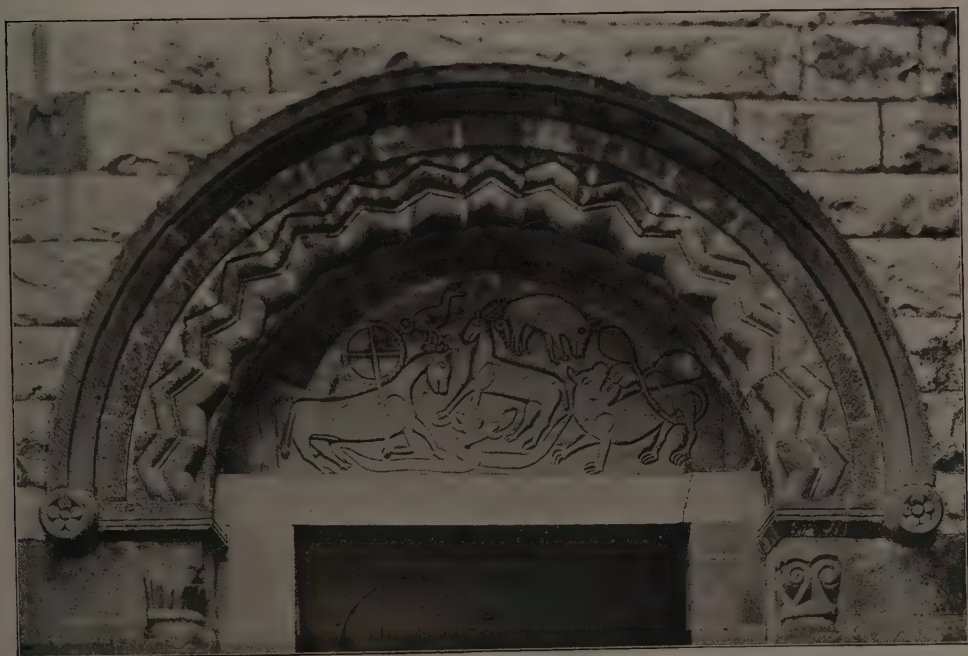
STOW LONGA.

FIG. 74.



HOGNASTON.

FIG. 75.



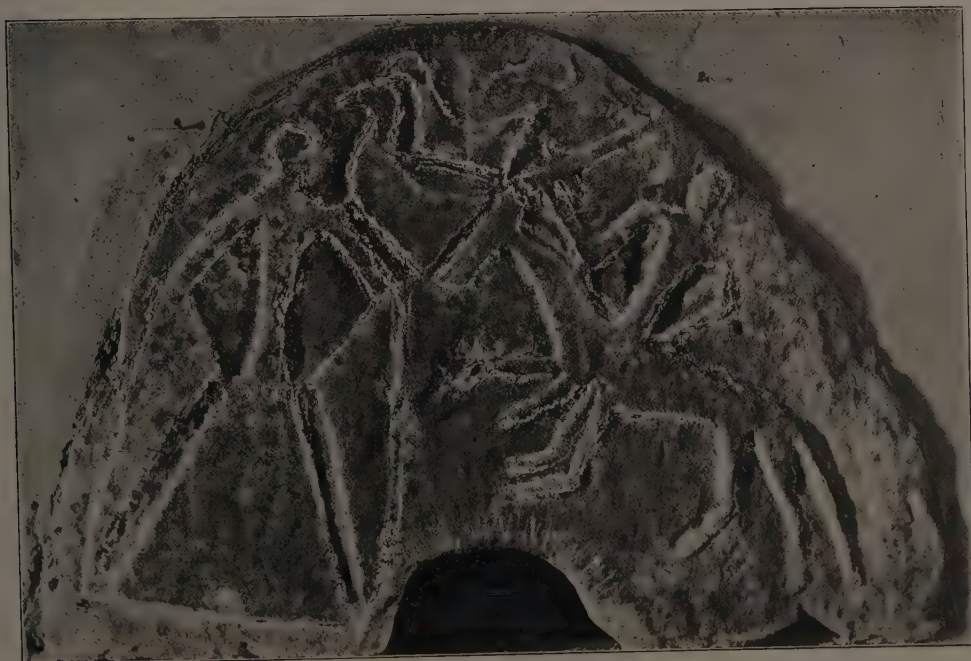
PARWICH.

FIG. 76.



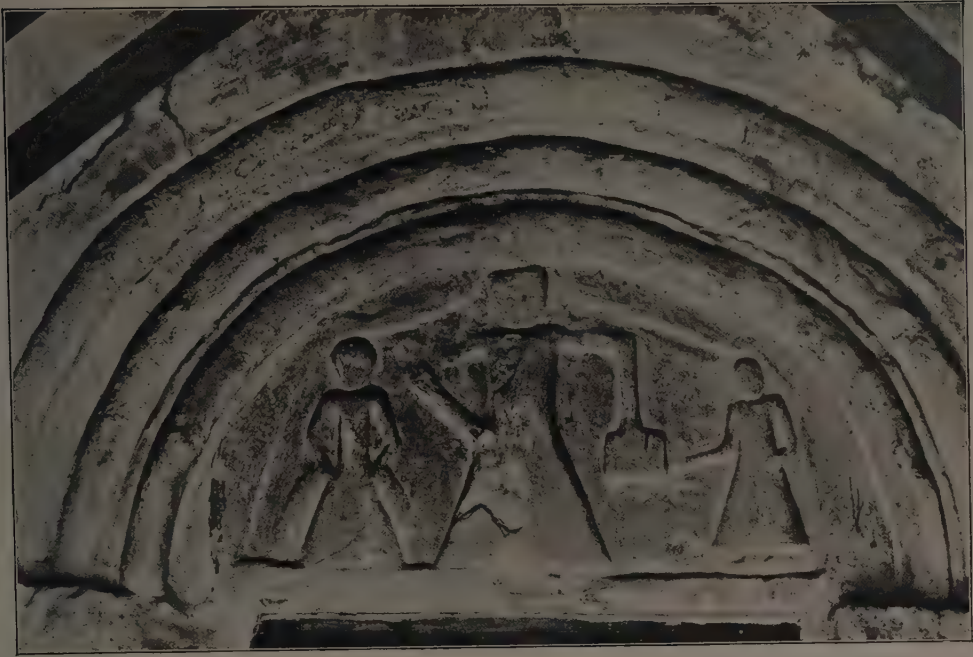
STONEY STANTON.

FIG. 77.



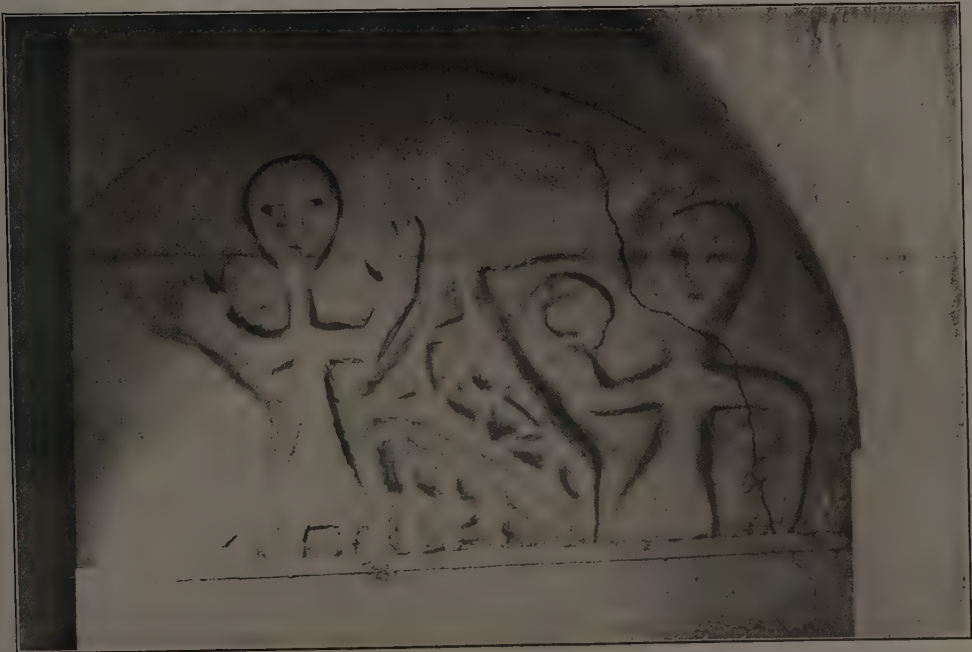
ULGHAM.

FIG. 78.



DANBY WISKE.

FIG. 79.



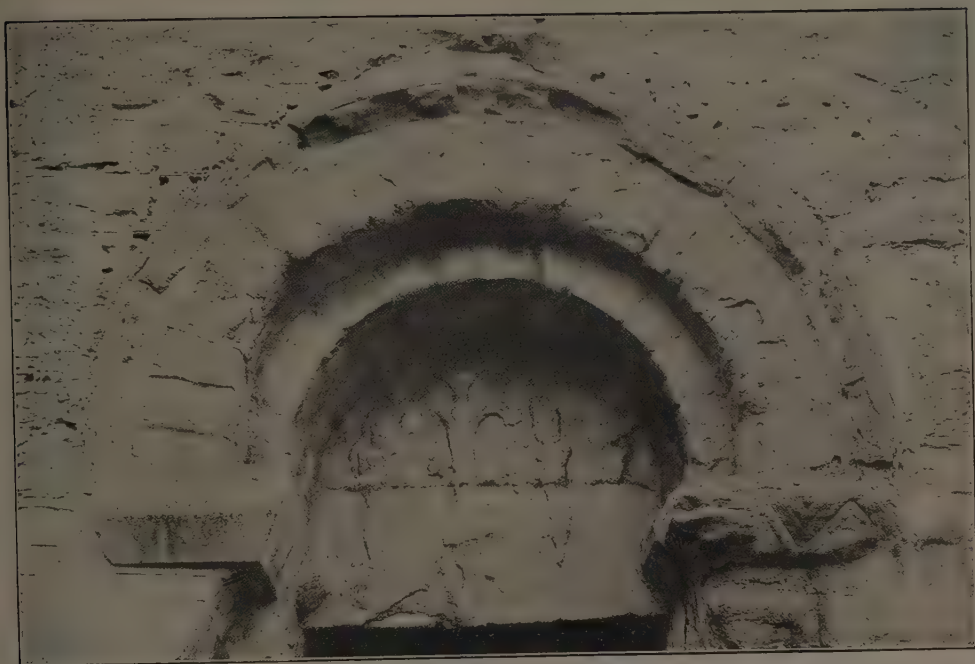
WORDWELL. (N.)

FIG. 80.

head, perhaps intended for the Agnus Dei. On the right is a *melee* between (?) a lion, whose forepaw is in the mouth of the Agnus Dei, and which is being attacked by a dragon with tail ending in triple foliage, somewhat akin to the example at Leckhampstead, this being in its turn pounced upon by a large bird above. The figures are very rudely carved and in high relief, but the symbolism is not at all clear. It may possibly be intended to convey the idea of the lion, noblest of animals, being anxious to pay homage to the Lamb of God, but hindered from so doing by the dragon, which the eagle, as the ally of the lion, is endeavouring to drive away. A more peaceful delineation of this subject is that at Hognaston (Fig. 75), where the figures are outlined by shallow lines carved on the surface of the tympanum. Here we see on the left side the Agnus Dei with cross, having a circle round the head, supported on right forefoot; two birds, probably doves, are introduced above. In the centre is an ecclesiastic with simple vestments bareheaded, holding a plain pastoral staff in his right and a book on his breast with his left. He is evidently conducting four animals, one a pig, to do homage to the Agnus. Of similar date and character is the sculptured tympanum at Parwich (Fig. 76), which has been somewhat scraped and restored, and now occupies a position over the west doorway. Here on the left is the Agnus Dei with cross, having a cable circle round the head, on right forefoot. A bird, no doubt a dove, is perched on its head. Facing it is a stag, and this and the Agnus are both trampling on two prostrate, intertwined serpents. Behind the stag is an animal, probably a lion, with large trefoil leaf at the end of its tail, and above a pig retreating in the direction away from the Lamb. Here we get the same symbolism as the London and Melbury Bubb examples of the hindrances which the forces of Vice oppose to the practice of a virtuous and moral life. At Kirkbampton the figure of an ecclesiastic with pastoral staff and traces of animals may be another example of the subject as portrayed at Hognaston. At Little Paxton (Fig. 73) is another rude representation of the same doctrine. In the centre is a

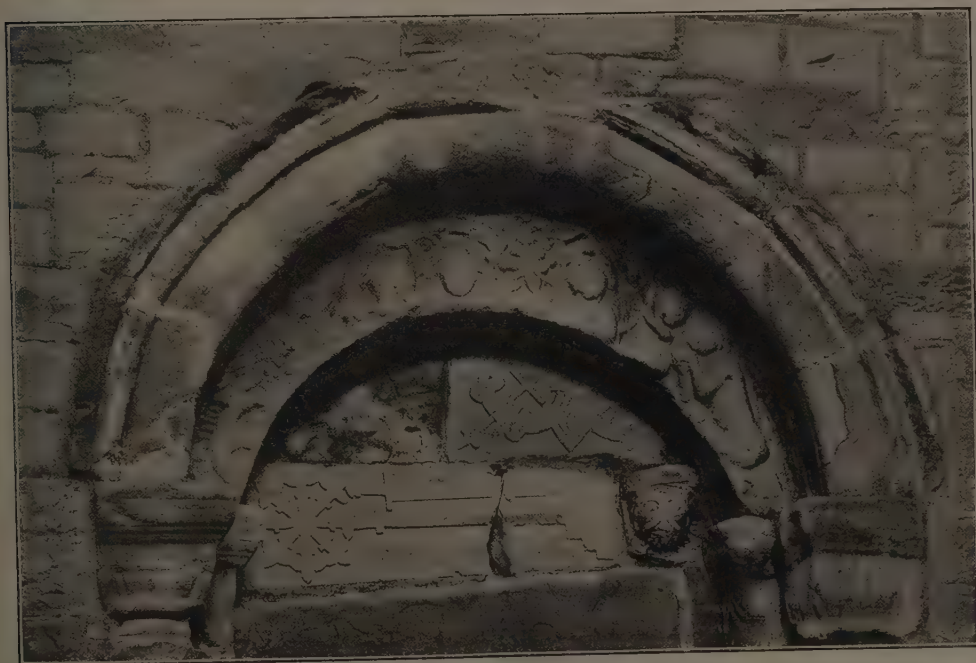
large cross within a circle, supported on a stem. On the left side is an archbishop holding a cross in the right hand and with left pointing towards the cross and held over an animal prostrate at the foot. On the other side is another small animal with human head, and a larger animal, perhaps the Agnus Dei, above. Over the head of the archbishop is an indistinct object, possibly the *Dextera Dei*. Here, no doubt, we have the archbishop inciting the animals to the adoration of the cross. Of a somewhat similar type, though differing in the subject, is the curious example at Stow Longa (Fig. 74). Here in the centre is a large siren or mermaid with human body, fish's tail, and uplifted hands. On the left side is an animal with foot on what looks like an altar, while on the right is a larger animal with large leaf termination to tail and left forefoot uplifted. This may be the Agnus Dei. Mr. Romilly Allen in his lecture on the mediæval bestiaries ("Early Christian Symbolism," p. 360) gives the translation of Isaiah xiii. 21, as adapted to apply to the representation of the siren, "Syrens and demons shall dance there, and 'herenacii' and centaurs shall dwell in their houses," and it is possible that here, at Stow, Babylon as the typical evil city is thus portrayed. The siren occurs on details of the doorways at Alne, Barton-le-Street, and Bishops Wilton in Yorkshire, on the Green Gate, Canterbury, and Barfreston, Kent, on the right-hand arch at Shobdon, and elsewhere. The alleged example at Long Marton will, it is believed, be proved to bear another interpretation.

Of illustrations of Old Testament subjects the examples on the tympana are few and far between, and this is not to be wondered at, as one would hardly expect to find such representations placed in so prominent a situation. The fall of our first parents is portrayed at Thurleigh (Fig. 81) on the tympanum (which is of small size) of a doorway opening to the tower. Here we observe the Tree of Knowledge of Good and Evil, with the serpent twined round it and Adam and Eve on either side, the latter apparently in the act of receiving the apple from the tempter. At Caton, on a walled-up doorway in the west wall (see Fig. 82), the same subject is supposed to be represented.



THURLEIGH.

FIG. 81.



CATON.

FIG. 82.



FIG. 83.

ROCHESTER CATHEDRAL : CHAPTER HOUSE.



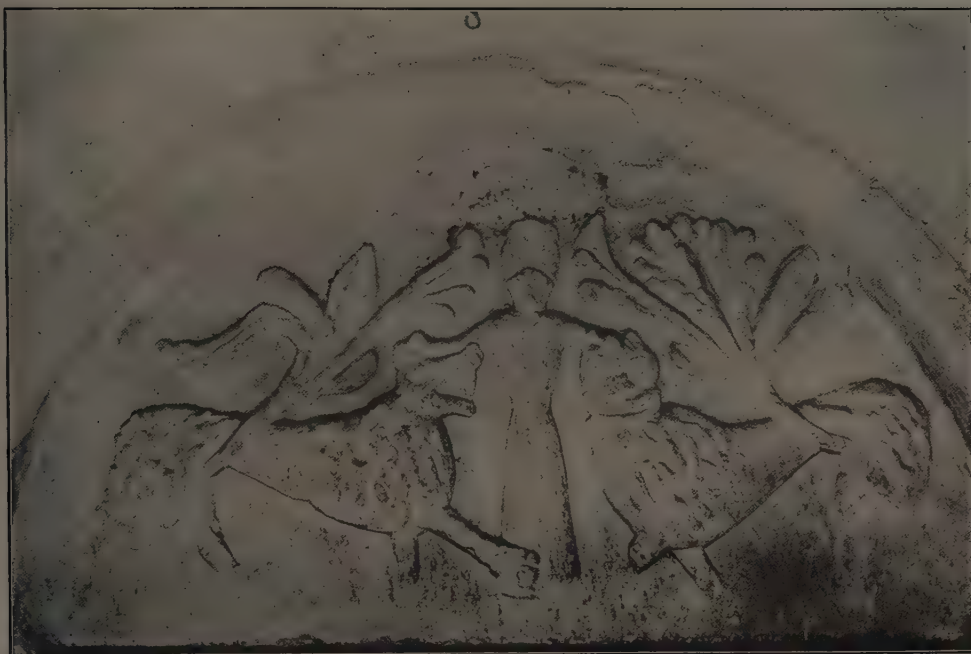
STRETTON SUGWAS.

FIG. 84.



HIGHWORTH.

FIG. 85.



SHALFLEET.

FIG. 86.



BISHOP'S TEIGNTON.

FIG. 87.

Unfortunately, only the upper part of the tympanum has been preserved. On this can be discerned the top of a tree with the bust of a human figure on either side; Eve on the left, a serpent on the dexter portion, and another large figure of an animal, crouching on the right. There are somewhat rude representations of this same momentous event closely corresponding with that at Thurleigh, on the fonts at Cotham and Cowlam, Yorkshire (*see* J. Romilly Allen, "Early Christian Symbolism," pp. 193, 194), at Kirkby and Walton-on-the-Hill, Lancashire, and at Fincham, Norfolk. On the font at Hook Norton, Oxfordshire, we find a tree with Eve holding the apple, and Adam with a rake and spade behind her, the names Eve and Adam being inscribed on the figures. On the fonts at East Meon, Hampshire, and Ilam, Staffordshire, Adam and Eve are also portrayed. This subject also appears on the outer porch arches at Malmesbury Abbey, and Barton-le-Street, Yorkshire, and in the series of paintings at Hardham Church, Sussex. The example at Stanley St. Leonard, where one animal is offering an apple to another, has already been referred to as a possible caricature of this same subject. At Quenington, in the subject of the harrowing of hell, the two first figures rising from the jaws of the fish are supposed to represent the rescued souls of Adam and Eve. Further allusion to this will be made later on.

The next subject, and but a single instance, which we find is that of Abraham offering up Isaac on the tympanum of a walled-up arch of the former chapter house at Rochester Cathedral (Fig. 83). This is, unfortunately, not only much corroded by the action of the weather, but has been further injured by the black smoke from the cement works on the opposite bank of the Medway. This is the more to be regretted, as the subject not only seems to be unique at this period, but the carving must have been also of unusual excellence. By careful examination the figure of Abraham with pointed beard can be discerned. He holds a sword behind him in his right hand, and the hair of the kneeling figure of his son Isaac with his left. In the right-hand corner is the ram caught in the thicket

by its horns, and above, the hand of the Almighty emerging from the cloud. Behind the figure of Abraham are two small figures and portions of trees, perhaps intended for Abraham and Isaac on their way to Mount Moriah. On the moulding above can be deciphered part of an inscription, "Aries per cornua," in capital letters. There are bands of the beaded cable and foliage round the upper part of the tympanum and four dragons and foliage on the lintel below; the design is spirited, and the mouldings of this and the adjoining arches are clearly the work of a specially skilled hand. The date is probably not early in the Norman period. The tympanum seems to be composed of a different stone to that of the arch containing it.

The next Old Testament subject to be mentioned is that at Stretton Sugwas (Fig. 84). Here we find a bearded figure, with garment down to the knees and long sleeves, standing over a large lion, whose jaws he is wrenching asunder with both hands. A cable band is carried along the surface below. The subject may represent David slaying the lion, but the fact of the figure having a beard would suggest Samson as being more probably the subject of the sculpture. A very similar representation is that at Highworth (Fig. 85). Here a youthful figure, with garment to the knees and with long sleeves and cloak thrown back from the shoulders, is standing over the lion, which has partly fallen down, and is tearing apart its jaws in the same manner as in the previous example. In this instance one may assume that the exploit of David is intended to be commemorated. The date is not early, as is indicated by a beautiful pattern of scroll foliage round the semi-circular portion of the tympanum. The same subject is clearly portrayed at Southwell (Fig. 142), where on the main portion is represented the contest between St. Michael and Satan. On the left-hand side is a figure of David kneeling in front of a lion and tearing its jaws open, while a lamb is introduced above, clearly demonstrating the true interpretation of the sculpture. The only other Old Testament subject represented is that of Daniel in the lion's den, and though several instances of this occur on the Scotch

and Irish crosses, only one example remains on the tympana, unless that at Downe St. Mary, already referred to, may be intended as an illustration. At Shalfleet (Fig. 86) we find a figure of the prophet standing up with his hand on the neck of a large lion on either side of him. The tail of each animal is twisted round so as to be raised above the body, and terminates in a large bunch of foliage. These seem to comprise all the Old Testament subjects remaining on the tympana. In sculpture of the same period we find more examples, and some, especially on the fonts, have already been alluded to. In the early sculptures on the west front of Lincoln Cathedral we find the subjects of Adam and Eve, Noah in the ark, and Daniel in the lion's den, while on the great outer arch of the south porch at Malmesbury Abbey a series of Old and New Testament scenes within medallions have been carved on the face of the several moulded orders. On the mutilated west doorway at Dunstable Priory Church it seems probable that similar incidents were portrayed, but, unfortunately, they are not now discernible. In Mr. Romilly Allen's "*Early Christian Symbolism*" several other instances are given, where the subjects of Adam and Eve, Samson, David, &c., &c., are to be found of this Norman period.

As might be expected, the representations of our Lord on the tympana are much more numerous, though the majority of the examples portray Him under the form of the *Agnus Dei*, or as seated in Majesty, no doubt the most appropriate designs for sculpture in such a situation.

The subject of the Annunciation, so popular in the later sculpture and painting, does not appear on the Norman tympana, though we find it in the series on the arch of the south porch at Malmesbury Abbey, and on a fragment, perhaps of a Norman font, preserved in the wall of Hovingham Church, Yorkshire, also with the Salutation in the early series of paintings at Hardham Church, Sussex.

The Nativity does not appear to be included in our list, though we find it in the series at Malmesbury, on the north doorway of St. Joseph's Chapel, Glastonbury Abbey; and on the

fonts at Fincham, Norfolk, and West Haddon, Northants; but the Virgin with the Infant Saviour occurs on the lintel of the west doorway of Rochester Cathedral (Fig. 126), at Inglesham (Fig. 88), and Fownhope (Fig. 89), and with the Adoration of the Magi at Bishop's Teignton (Fig. 87). The sculpture at Inglesham is now let into the south wall of the nave, and it is uncertain what its original situation in the church could have been. The Blessed Virgin is seated, with the Infant Saviour on her lap. He is giving the benediction with His right hand, while above His head is the hand of the Almighty with two fingers extended. This part is recessed in the centre of the stone, the name "Maria" in capital letters being incised on the raised portion above. The very interesting example at Fownhope (Fig. 89) is now let into the outer west wall of the nave, where it is being unduly exposed to the eccentricities of the English climate. The Virgin and Child are in the centre, with richly-carved scroll foliage on either side, a winged lion being represented on the sinister, and a bird, probably an eagle, on the dexter side, no doubt the emblems of the evangelists St. Mark and St. John. Between them is the Virgin seated with the Infant Christ on her lap, both represented full face and in the attitude of benediction. The Virgin has the cruciform nimbus (a most unusual circumstance,—see *post* under account of the example at Pennington), a flat headdress with a veil descending from it on either side, open cloak, and dress with curiously carved sleeves. Her right hand, with large ring on the thumb, is raised with all the fingers extended, while the left holds the Infant Saviour above the waist. The fingers, both of the Virgin and Child, are disproportionately long. Our Lord has the cruciform nimbus and right hand with two main fingers raised in attitude of benediction. The whole composition is curious and interesting, and the carving and design of more than ordinary merit. The subject of the Virgin and Child occurs on the Norman font at Ingleton, Yorkshire, where the Virgin is represented as crowned. The Adoration of the Magi is to be found on the tympanum within the blocked south doorway of Bishop's Teignton Church



INGLESHAM.

FIG. 88.



Fig. 89.

FOWNHOPE.

(Fig. 87). The figures are within an arcade of four semi-circular arches resting on shafts, of which only the capitals and bases now remain. The Virgin, with a flat kind of cap, is seated full face under the eastern arch. Her arms and the figure of the Infant Saviour have been broken away. The Magi under the three adjoining arches are side face. The first has a dome-shaped hat or cap, and his left hand holding his beard; the second and third have flat headgear, the last-named being without a beard and of more youthful appearance than the other two. On the east side is half of a rose, and on the west half of a large star within a beaded semi-circular border. There is a very good early example of this same subject on the font at Cowlam (see J. Romilly Allen, "Early Christian Symbolism," Fig. 59), in Yorkshire, and the same subject occurs on the fonts at Ingleton in the same county and Sculthorpe in Norfolk, and on the doorways at Glastonbury and Malmesbury Abbeys.

In the very interesting series of early paintings at Hardham, Sussex, we find the subject of the Adoration of the Magi depicted, as well as two or three other scenes, such as their journey to Bethlehem, the angel appearing to them and warning them not to return to Jerusalem, &c.

There is no example of the Massacre of the Innocents, the flight into Egypt, or the baptism of our Lord, which we find on the Norman fonts and elsewhere; and the next subject to be noted is possibly a representation of our Lord performing a miracle, on the lintel, continued as the abacus of the blocked-up north doorway at Dunton. Here is probably our Lord standing over a prostrate figure, with other persons looking on, and an angel above (see *Berks, Bucks and Oxon Archæological Journal*, VI., 76, and "Records of Buckinghamshire," VIII., 224). On the very interesting stones preserved in Chichester Cathedral the raising of Lazarus is forcibly portrayed, and we find the same subject on the font at Lenton, near Nottingham, and on a sculptured slab preserved at Much Wenlock Priory, Shropshire.

The triumphal entry into Jerusalem is to be found on the well-known tympanum at Aston Eyre in Shropshire (Fig. 90). Here,

in the centre, is our Lord with cruciform nimbus seated on a large ass. He is represented as turning to face the spectators, holding a palm in the left hand and giving the benediction with the right. In front of Him is a man seated on the ground and placing a branch in front of the ass, while another personage holding a flowing garment, and the colt, the foal of the ass, is portrayed behind.

The same subject may, perhaps, be intended on the small semi-circular stone now let into the wall of the stone barn at Calcot, near Tetbury, Gloucestershire (Fig. 91). The stone has been broken into several pieces, and the sculpture is much worn and obscured. A figure riding can be discerned on the right side, and others fill up the rest of the tympanum, but it is difficult to do more than accept the above suggested interpretation. This subject is represented on the font at West Haddon, Northants (see J. Romilly Allen, "Early Christian Symbolism," Fig. 109), on a medallion of a former doorway now preserved within a recess on the south side of the east tower arch of Maiden Newton Church, Dorsetshire, and on a capital of one of the tower arches at Southwell.

The Last Supper does not appear on any of the surviving tympana, though we find illustrations of this subject of the Norman period on the capital of the tower arch at Southwell Minster, and on the fonts of North Grimston, Yorkshire, and St. Nicholas Church, Brighton. The great doctrine of the Crucifixion, as has already been pointed out, is usually represented on the tympanum either by the symbol of the cross, or the Agnus Dei holding the cross; indeed, there is only one example *in situ*, and that a late one, where the subject is literally portrayed. This is at Bolsover, in Derbyshire, where the tympanum has fortunately escaped the injury caused by the conflagration of the church, which took place a few years ago. Here (Fig. 92) we have our Lord on the cross in the centre and the Virgin and St. John standing in reverential attitudes on either side. On a lintel, now preserved within the modern church at Normanton, is, in the centre, our Lord on the cross, with the Virgin and



ASTON EYRE.

FIG. 90.



CALCOT.

FIG. 91.



BOLSOVER.

FIG. 92.



CROXDALE.

FIG. 93.



FIG. 94.

HAWKSWORTH.

St. John on either side. Other figures, one blowing a horn, and animals apparently doing homage to the crucified Saviour, are also introduced. At Hawksworth (Fig. 94) is, in the centre, a large square cross, and on either side of the lower portion a figure on a smaller cross, that on the dexter side perhaps with wings. This would, perhaps, be intended to indicate the good thief, who our Lord promised should be in paradise with him that day. Above, within a medallion on either side of the head of the cross, is the Agnus Dei on one side and an angel on the other. The remainder of the tympanum is filled up with roses within medallions, stars, and zigzag ornament, and the inscription, previously given in full, recording the building of the church by Walter and his wife Cecelina. The curious example at Croxdale (Fig. 93), where is a tree with a head at the apex, alleged to represent our Lord crucified on the Tree of Life, has been previously referred to. As has been stated, the subject of the Crucifixion literally represented is comparatively rare, except, of course, on the ancient crosses which have survived to our time. In the *Archæologia*, Vol. XLVII., p. 169, a few examples have been collated. An early Rood remains at Headbourne Worthy in Hampshire, and portions of another were discovered at Heath, Derbyshire, and Bitton in Gloucestershire. The two angels holding napkins, at the ancient Saxon church at Bradford-on-Avon, were also accessories to this subject, and the large sculptures of Christ on the cross at Romsey, Hampshire, with the hand symbol above, and Langford, Oxfordshire, are of a similar character. At Kniveton, Derbyshire, the Crucifixion within a vesica is sculptured on a stone now preserved within the church, as also on the font at Cottesmore, Rutland, on a capital at Seaford, Sussex, and on the arch of the south porch of Malmesbury Abbey.

The Crucifixion with the figures of the Virgin and St. John occurs on the font at Coleshill Church, Warwickshire, on a stone let into the east gable of Daglingworth Church, Gloucestershire, and on another in the exterior wall of the south transept of Romsey Abbey. Over the chancel arch at Daglingworth is

another early instance with a soldier on either side of the crucified Saviour, the one holding a spear, the other the sponge on the reed. On the very interesting font at Lenton our Lord on the cross occupies the centre with a soldier holding the spear on His right, and the crucified thief on either side, the soul of that on His right is going up to heaven while the jaws of a large dragon are closing on the soul of the thief on His left. The hand symbol and two angels swinging censers are introduced above. The Descent from the Cross is represented on a capital of the chancel arch at Adel, Yorkshire, and on the font at North Grimston in the same county. In mural painting we find some of the representations of the Crucifixion in the nave of St. Alban's Cathedral to be of this same early date, and at Westmeston the subject of the Descent from the Cross, unfortunately destroyed, belonged to the same period. The connection between the direct and symbolical representation of the Crucifixion is exemplified on a stone preserved in Wirksworth Church, Derbyshire, where is a large square cross with the *Agnus Dei* placed exactly at the point of intersection of its members.

The illustration of our Lord seated and exhibiting the wounds on the hands, feet, and side, was another mode of impressing this doctrine which was more commonly made use of in later times, but examples of the Norman period remain in painting over the chancel arch at Patcham, Sussex, and in sculpture on the grave slab, attributed to Bishop Remigius, in Lincoln Cathedral, over the doorway at Haddiscoe, Norfolk, and on the fonts at Ingleton and Kirkburn, Yorkshire, and Perranzabuloe, Cornwall.

Before we draw attention to the series of examples portraying our crucified Saviour under the symbolical form of the lamb bearing the cross, it will be convenient to mention the instances still remaining on the tympana of the subject of the descent of our Lord into hell, or the harrowing of hell as it is variously called, typifying the account given by St. Peter, (1st Epistle, iii., 19), of our Lord preaching to the spirits in prison, a subject which is most fully treated in the spurious



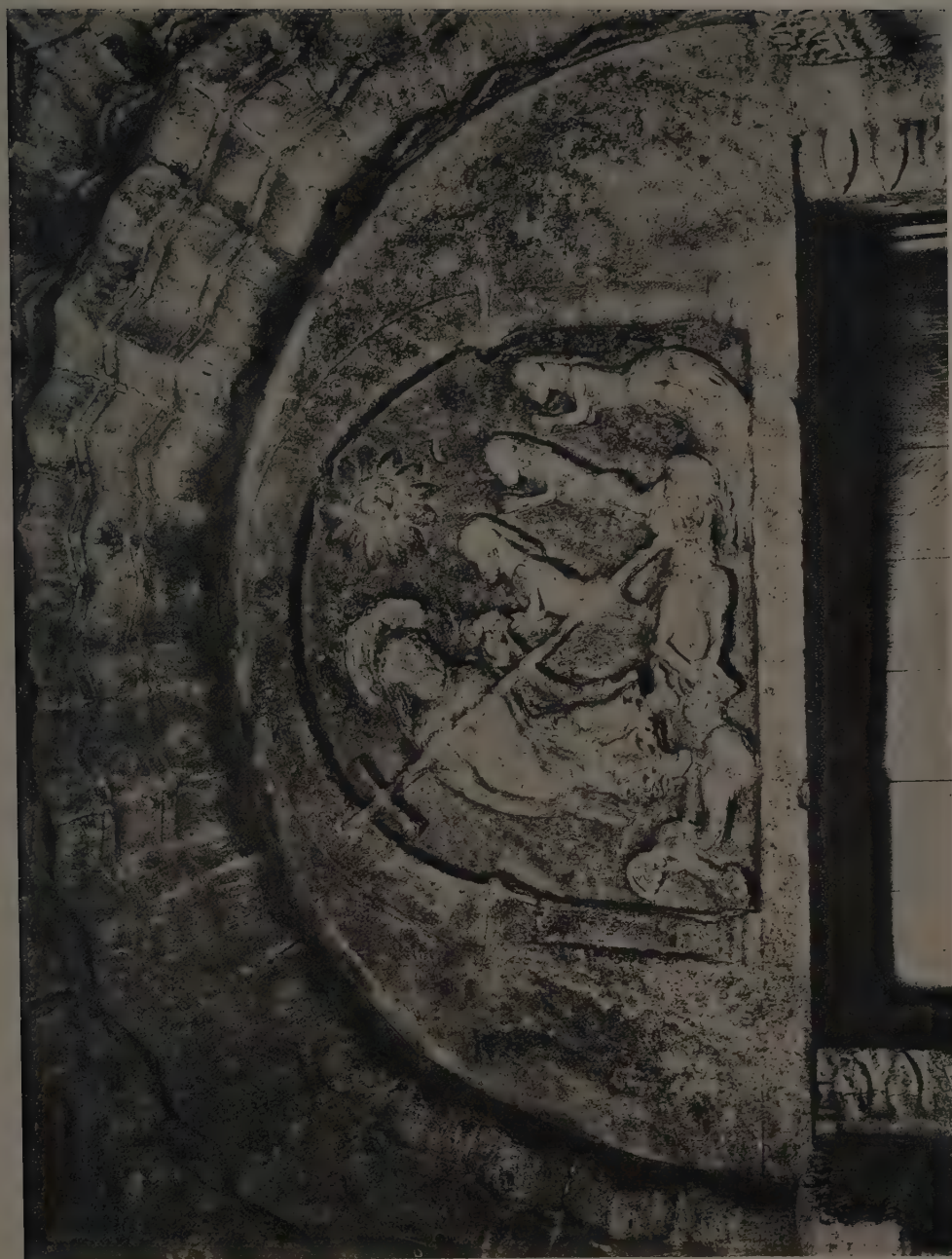
BECKFORD. (N.)

FIG. 95.



SHOBDON. (N.)

FIG. 96.



QUENINGTON. (N.)

gospel of Nicodemus. Over the north doorway of Beckford Church (Fig. 95) is, in the centre, a figure of our Lord holding a large cross pressed into the open jaws of a monster, whose head alone is portrayed, while His left hand is held over a semi-circular band, no doubt intended for the jaws of hell, whence a human figure is emerging. At Shobdon (Fig. 96) the same subject is treated in a slightly varied fashion—our Lord in the centre with the cross pressed into the mouth of the prostrate serpent, which he is trampling under foot; in front of Him are two human beings, whilst a third is emerging from the jaws of the fish behind Him. Over the north doorway at Quenington (Fig. 97) the design is rather more elaborate. Here we find our Lord holding a long cross, the end of which is pressed into the mouth of the Evil One, who is lying on his back, bound hand and foot, and being trampled beneath the feet of our Lord. From the mouth of the fish are rising three rescued human souls, the first two being Adam and Eve, according to the ancient tradition, and above is the sun, perhaps enclosing a head, giving light to our Saviour in the performance of his gracious and merciful mission. The same subject is to be found on a sculptured stone inserted over the north doorway of Jevington Church, Sussex, and on a large slab, probably the lid of an early stone coffin, now preserved in the chapter house of Bristol Cathedral. In this instance our Lord is trampling on the serpent, with His right hand in attitude of benediction, while His left holds the cross, to which two figures, presumably Adam and Eve, are clinging. In mural painting, the late twelfth century picture on the west wall of Chaldon Church, Surrey, is an exemplification of the same subject.

"Next to the cross, the most common symbol found on the tympana of Norman doorways is the Agnus Dei, either in the centre, enclosed within a circular medallion, or in a group with other figures." (J. Romilly Allen, "Early Christian Symbolism," p. 254.) In the *Archæologia*, Vol. XLVII., p. 169, a large number of examples have been collated, and these have since been considerably augmented by the author of the article. Besides those

on the tympana, to which we shall immediately draw attention, many instances occur on the arches, fonts, and other details of the Norman period. Thus we find the *Agnus Dei* in the centre of the pediment above the noble south doorway of Adel Church, Yorkshire: over the west doorway (interior) of Radcliffe Church, Buckinghamshire: on a capital of the north doorway of St. Lawrence extra Walmgate, York (where He is represented as contending with the Devil), on the abacus of the south doorway of Horninghold Church, Leicestershire, on the arch of the south doorway of St. Anthony-in-Roseland, Cornwall; within medallions on the fine Norman doorways at Dalmeny, Scotland; Alne, Barton-le-Street, Brayton, and Bishop's Wilton, Yorkshire; and Teversall, Nottinghamshire, on a corbel at Kilpeck, Herefordshire, on the right-hand arch at Shobdon, in the same county, on the fonts at Hutton Cranswick and Kirkburn, Yorkshire; Tissington, Derbyshire; Colsterworth and Helpringham, Lincolnshire; Checkley and Ilam, Staffordshire; Stottesdon, Shropshire; Thames Ditton, Surrey; and Minstead, Hampshire, on a stone let into the east wall (interior) of the nave of Eastham Church, Worcestershire, on a monumental slab at Bishopstone, Sussex, and the sculptured stone at Wirksworth, Derbyshire, already referred to; and in painting (now destroyed) above the chancel arch at Westmeston, Sussex, and (repainted) on the nave ceiling of Peterborough Cathedral; and no doubt this list can be still further supplemented. In most of the representations on the tympana the *Agnus Dei* occupies the principal and central situation. He is usually represented as a lamb holding a cross supported on the right forefoot. In a few instances a pennon or banner is attached to the upper portion of the cross. In all these examples the *Agnus* invariably faces the east. There are certain instances, some of which have already been referred to, where the *Agnus* occupies either a subsidiary position or is an accessory to the general subject. Thus, at Hognaston, the lamb is on the left side, and an ecclesiastic is bringing up a hog and other animals to worship Him. At Parwich the lamb and a stag are trampling on two prostrate serpents. At Hoveringham (Fig. 139) He is



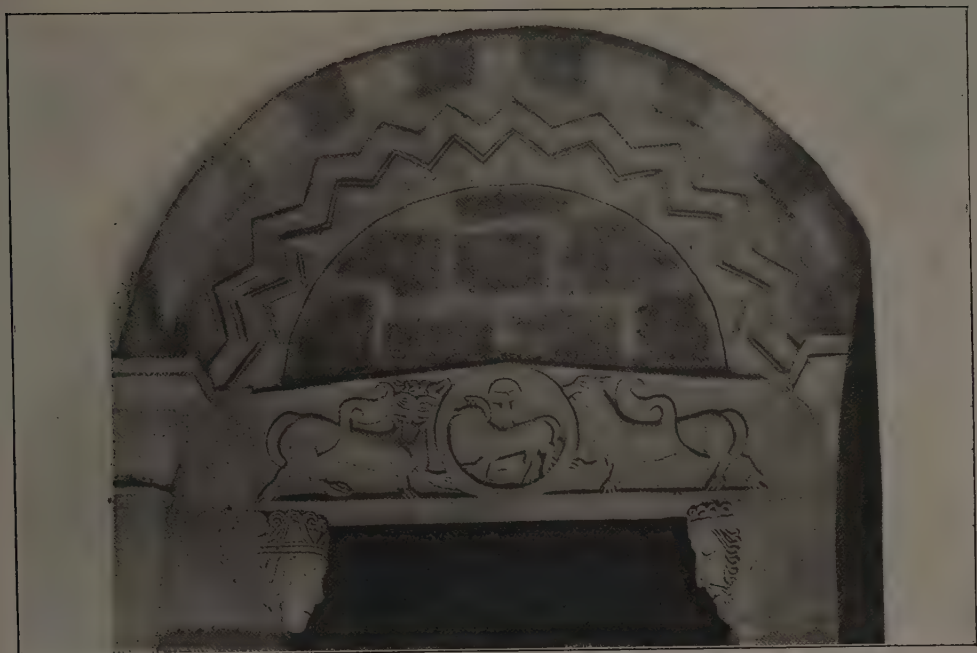
THWING.

FIG. 98.



EGLOSKERRY. (S.)

FIG. 99.



PEN SELWOOD.

FIG. 100.



PRESTON.

FIG. 101.



CASTLE MORTON.

FIG. 102.



GLOUCESTER, ST. NICHOLAS.

FIG. 103.



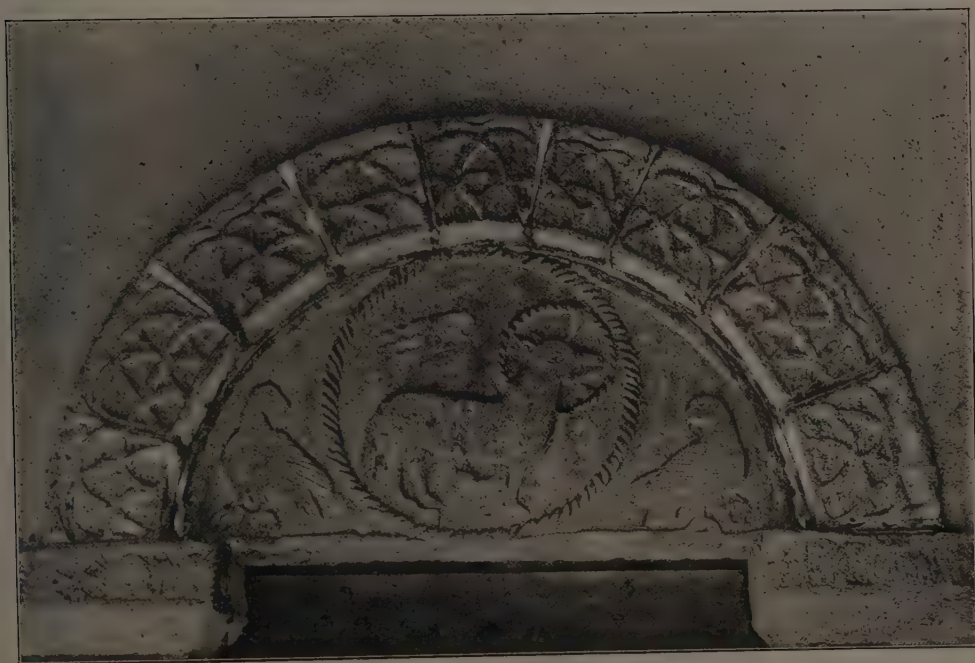
FIG. 104.

UPLEADON.



ASTON.

FIG. 105.



BONDLEIGH.

FIG. 106.

introduced in connection with the contest of St. Michael and Satan, and at Handborough (Fig. 133) as a part of the subject of St. Peter dictating the gospel to St. Mark. We also find the Agnus Dei as an accessory to the Crucifixion at Hawksworth, the Majesty at Elkstone (Fig. 117), and in the curious example of the contest between Sagittarius and Leo at Stoke-sub-Hamdon. At Little Paxton, Stoney Stanton, and Stow Longa are animals introduced as part of the general subject, which, though having no cross now discernible, may be intended for the Lamb, and at Long Marton (Fig. 143) and Ault Hucknall (Fig. 145) an animal with the body of a lamb and long-necked bird's head, in the first instance winged, is probably a variation of the same subject. At Willington there are traces of figures in the upper part of the tympanum, one of which is thought to be the Agnus, while in the instance at St. Thomas-by-Launceston the main portion is occupied by a large rose and a Maltese cross, each within circles, a small figure of the Agnus Dei, with cross, being inserted above.

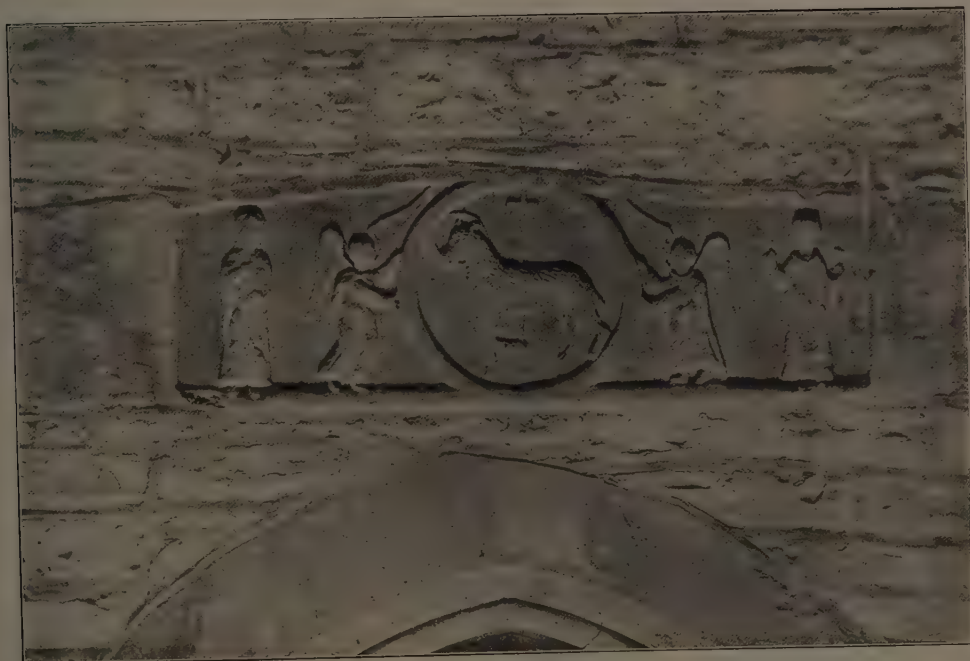
There are a certain number of examples where we find the Agnus Dei with cross filling up the larger part of the tympanum. One of the earliest probably is that of Thwing (Fig. 98), where the lamb is represented as a somewhat attenuated animal and apparently holding the cross on the left forefoot. Some courses of shallow zigzag are carved on the semi-circular portion. At Castle Morton (Fig. 102) the Agnus is small and on a recessed section of the tympanum. The arch above has the out-turned zigzag, and is of the same type as that at Upleadon, and of late Norman date. Here again the cross seems to be supported on the left forefoot, so that the shaft can be represented in front of the body. At Preston (Fig. 101) the arch is quite plain. The Agnus is kneeling down, and the head of the cross is of the Maltese character. So again at St. Michael Carhayes, the arch is quite plain, and the Agnus is plainly carved. A chamfered edge to the arch indicates a late date in the Norman period. At Perran Arworthal the Agnus is similarly portrayed and a band of the branch ornament with alternate leaves is carved

on the semi-circular portion. At Whitchurch, Warwickshire, on a square stone let in over the doorway, and perhaps part of a former tympanum, the Agnus is shown within a circular border with bunches of foliage at the corners, and at Egloskerry (Fig. 99) it is within an irregularly-shaped border, the cross being a Maltese one, and with a plain oblong object above the head, on which it was perhaps intended to carve the *Dextera Dei*, or some other object, the design for some reason not having been completed. At Water Stratford the groundwork is diapered with roses, and on the lintel two large dragons are intertwined so as to form a guilloche pattern. The lamb is clearly intended to be trampling on these. At St. Nicholas Church, Gloucester (Fig. 103), the doorway is of the same character as those at Castle Morton and Upleadon. The Agnus is placed within a plain semi-circular arch, with a branch of beaded scroll foliage on either side. The Agnus has the cruciform nimbus and a small sprig of foliage attached to the upper part of the cross. At Stockton, Worcestershire, as has already been mentioned, two tympana have recently been found under the whitewash, inserted on either side of the chancel arch. On one of these, which is reputed to have been originally over the south chancel doorway, is a portraiture of the Agnus Dei. In a few instances the Agnus is in the centre, and supported by accessory figures on either side. Thus, on the lintel at Pen Selwood (Fig. 100) it is within a plain circular medallion, with cruciform nimbus, and a circle round the head of the cross, and with a lion on one side and a lioness on the other, with paw touching the circular border. At Upleadon (Fig. 104) the Agnus is within a circular medallion formed by a beaded cable, of the same pattern as that on one of the arch mouldings, and with a small animal, probably a lion, as a supporter on either side. The arch and tympanum cannot be earlier than about 1160. At Bondleigh (Fig. 106) the Agnus has the cruciform nimbus and a pennon attached to the cross, and is within a circular cable border, with a large bird on either side. At Aston (Fig. 105) the Agnus is on its right knee, within a circular medallion, enriched with the star ornament. It



TARRANT RUSHTON.

FIG. 107.



LANGPORT.

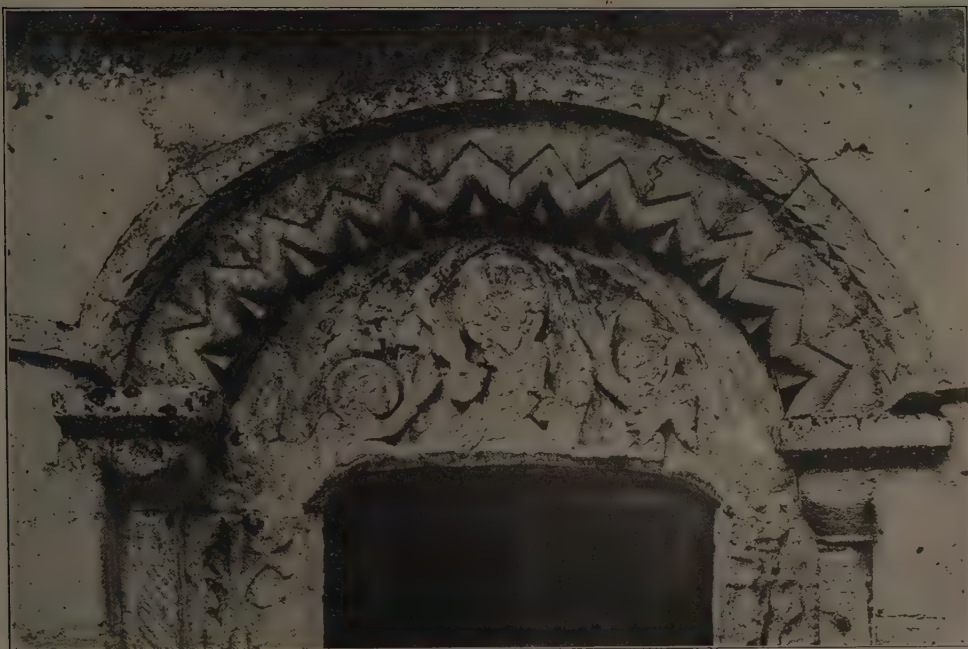
FIG. 108.

is supported on the right by a winged ox, on the left by a griffin and foliage, and some more animals are represented round the outer part of the tympanum, and the prismatic billet on the lintel. The tympanum over the south doorway of Tetsworth Church was of unusual interest, but has unfortunately been destroyed. Here in the centre, within a circular aureole, was the Lamb with cross and banner. On the left stands a bishop in attitude of benediction, while his deacon occupies the other side and supports the aureole on his right hand. On a lintel-shaped stone, preserved over the south doorway of Langport Church (Fig. 108), is the Lamb within circular aureole, supported by an angel on either side, while on the right is a bishop giving the benediction, and his deacon stands in a similar position on the other side. On a lintel preserved within the church above the south doorway at Tarrant Rushton (Fig. 107) is a large Agnus Dei, with cross in the centre; on the left is a figure, seated in a chair, giving the benediction with right hand, and holding an open book in the left; on the other side of the Agnus is another figure, seated sideways and holding a large dove in his hand. This subject, it may fairly be assumed, is intended to represent the three persons of the Blessed and Undivided Trinity. It is interesting to note that there is a considerable variation in the treatment of all these subjects, showing that it was never the practice to carve these sculptures from any stock design prepared for the guidance of the individual mason.

The subject of the Resurrection does not occur on the tympana, though we find it in the series on the arch of the porch at Malmesbury, and by the representation of the Marys at the sepulchre on the font at Lenton, on a capital of one of the tower arches at Southwell, in painting at Ashmansworth, Hampshire, and elsewhere. There can be little doubt that the Agnus Dei is intended to symbolise this doctrine as well as that of the Crucifixion. The subject of the Ascension is not directly portrayed, though in some of the examples, notably those at Hereford, Rowlstone, and Shobdon, the attitude of the angels bearing up the vesica within which our Lord is seated favours

the assumption that the doctrine of the Ascension and Christ in Majesty are in some instances intended to be combined. This seems to be so in the representations on the fonts at Kirkburn, Yorkshire, and Lenton, Nottinghamshire. No subject can be more appropriate over the principal entrance of the church than that of our glorified Saviour, the Door, as He described Himself, the Way, the Truth, and the Life, as we find enunciated in mural painting at West Chiltington, Sussex, where our Lord is seated within a vesica with some of His Apostles around Him, and the inscription "*Ego sum Via, Vita et Veritas,*" above. We find, therefore, a considerable number of representations of this subject still remaining on the tympana, while Christ is also thus exhibited in niches above the arches, as at North Newbald, Yorkshire; Balderton, Notts; Leigh and Rouse Lench, Worcestershire; Lullington, Somerset; Norwich Cathedral; Stoke Lyne, Oxfordshire. The example at Haddiscoe, Norfolk, where our Lord has both the hands raised to show the wounds, has already been referred to as an illustration of the doctrine of the Crucifixion. The subject of the Majesty occurs at the apex of the arch of the south porch at Malmesbury Abbey, and of the inner side of the west doorway at Maiden Newton, Dorset. On the leaden font at Dorchester Abbey Church, Oxfordshire, our Lord is represented both on the east and west side giving the benediction, and with Apostles on either side. A sculptured stone of late twelfth century date of the subject of the Majesty is preserved within the nave of Sompting Church, Sussex. In mural painting we find the Majesty surrounded by the Apostles and angels on the vault of the chapel of St. Gabriel in the crypt of Canterbury Cathedral, and of the chancel at Kempley Church, Gloucestershire, and Copford Church, Essex, also on the apse of Checkendon Church, Oxfordshire, and in the series at Westmeston and Hardham, Sussex, and it was no doubt a common subject in the interior of the churches during the Norman period.

As we have stated, it is a most appropriate design to be placed over the principal doorway, and there must have been many more instances, which have been destroyed at the time



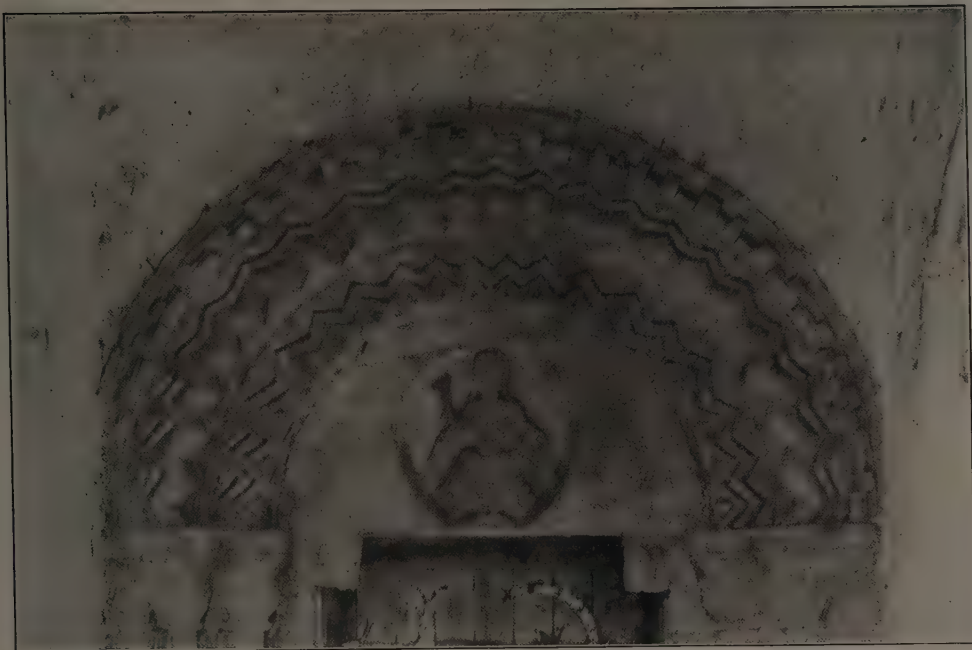
ESSENDINE.

FIG. 109.



CASTOR.

FIG. 110.



KIRTLING.

FIG. III.



BETTESHANGER.

FIG. II2.



ST. KENELM'S.

FIG. 113.



PEDMORE.

FIG. 114.



EAST LEACH, TURVILLE.

FIG. 115.



LITTLE BARRINGTON.

FIG. 116.



FIG. 117.

ELKSTONE.



ELY CATHEDRAL: PRIORS' DOORWAY.

FIG. 118.



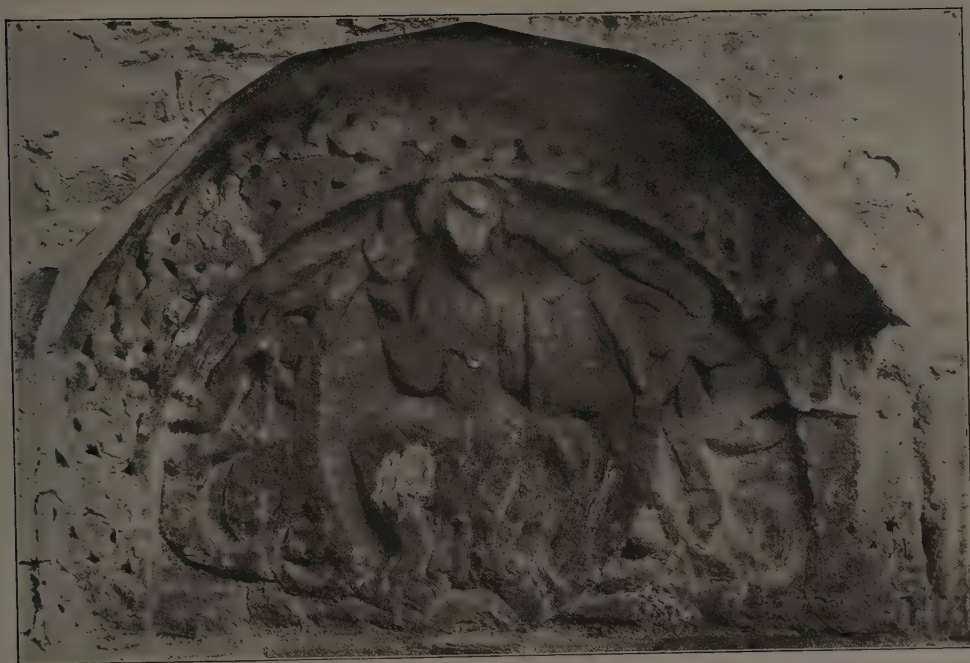
WATER STRATFORD. (S.)

FIG. 119.



FIG. 120.

ROWLSTONE.



HEREFORD: ST. GILES' HOSPITAL.

FIG. 121.



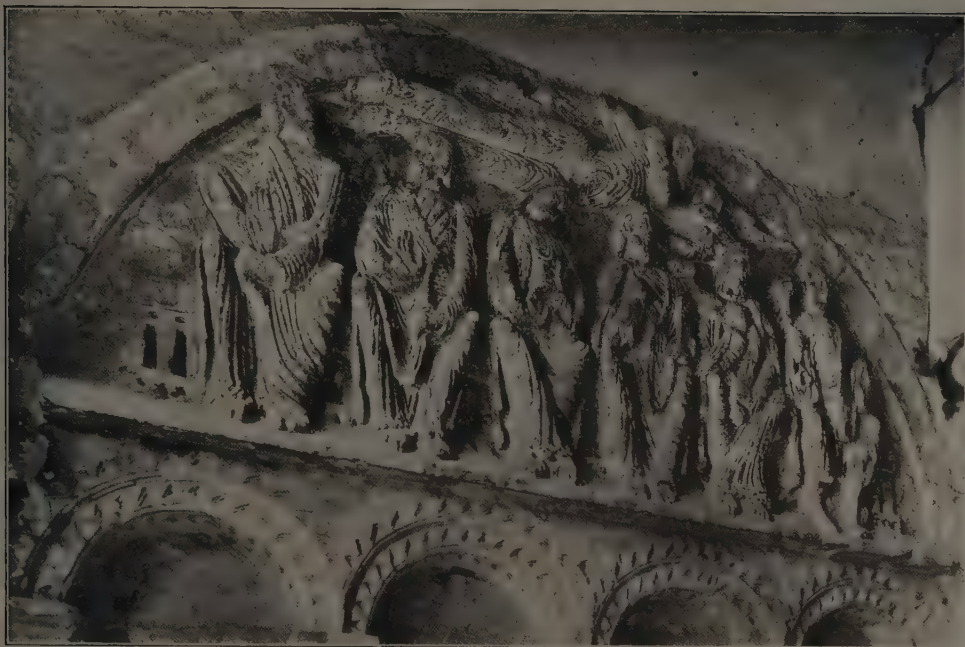
SHOBDON. (S.)

FIG. 122.



MALMESBURY.

FIG. 123.



MALMESBURY: WEST WALL OF PORCH.

FIG. 124.



MALMESBURY: EAST WALL OF PORCH.

FIG. 125.



FIG. 126.

ROCHESTER CATHEDRAL. (W.)



PATRIXBOURNE.

FIG. 127.



PRESTBURY.

FIG. 128.



BARFRETON.



when the churches were enlarged or rebuilt in subsequent times.* Only twenty-one examples now remain to our time, but these are all of such great interest that illustrations of nineteen of them are included in the present volume. One of the earliest of these seems to be the example now inserted in the gable of the porch of Castor Church (Fig. 110). Here, on the recessed portion of the tympanum, is a half-length figure of Christ, not within a vesica. His right hand is raised in the attitude of benediction, while His left holds the upper part of the book of the Gospels, which is supported on His left knee. On either side of His head is a cross or wheel within a circle. This would probably have belonged to the church which was dedicated in 1124. A band of scroll ornament is carried round the semi-circular portion of the tympanum. At Essendine (Fig. 109) the treatment is more elaborate, though possibly the work of the same hand, and probably of earlier date than the arch which encloses it. Here is a half-length figure of Christ with right hand in attitude of benediction, and the left hand on the book of the Gospels as at Castor. In this instance He is within an incomplete vesica, which is supported by an angel on either side with hands upraised in adoration. The monogram IHC is inserted on the dexter side. Of quite a different type is the example now preserved within the church at Bridekirk. Here our Lord is within a vesica, and is represented with a forked beard and divided locks. (*See illustration in "Calverley, Early Sculptured Crosses, Shrines, and Monuments in the Diocese of Carlisle," p. 61.*) The sculpture is much defaced, and it is now impossible to make out the position of the hands and other details usually included in this subject.

At Betteshanger (Fig. 112), where the figure of our Lord within an oval vesica now occupies the centre of an otherwise plain tympanum, Christ is represented as quite a youth, seated, and in the attitude of benediction. So, again, in the instance at

* In the early Romanesque Churches in the Southern Departments of France, especially in those in the valleys of the Pyrenees, there are numerous tympana sculptured with the subject of the Majesty.

Kirtling (Fig. 111) the figure of Christ in Majesty, seated on the rainbow within an almost circular aureole, is alone portrayed, the rest of the tympanum not having been enriched with carving. At Pedmore and St. Kenelm's are two examples of this subject, which, though differing in their details, seem to have been executed in the same workshop. At St. Kenelm's (Fig. 113) we find a crowned figure seated within an irregular-shaped beaded vesica. He is giving the benediction, His hand being outside the vesica, the arm being carried through a circular loop on the border. On either side an angel is bearing up the vesica with both hands, and above are two large snakes, whose heads meet above the central figure, and who form by the coils of their bodies a guilloche pattern round the semi-circular portion of the tympanum. This might, perhaps, have been thought to represent the apotheosis of St. Kenelm, the patron saint, but its similarity to the example at Pedmore makes one disinclined to interpret it otherwise than as an interesting illustration of the subject of the Majesty. At Pedmore (Fig. 114) the figure within the vesica, which is also beaded, has a similar crown to that at St. Kenelm's. The hand giving the benediction is outside the vesica, the arm carried up in front of the border. On either side are the Evangelistic emblems, the eagle and winged ox being on the dexter, the angel and the winged lion on the sinister side of the vesica. This subject can only be intended as a representation of the Majesty, and proves that the example at St. Kenelm's must bear the same interpretation. In the cloisters at Lincoln Cathedral are preserved two portions of a large sculptured stone, perhaps a former tympanum. On one is, within a vesica, our Lord seated in Majesty and with the Holy Dove above His head. On the other portion is another vesica, with the emblems of St. John and St. Luke, an angel supporting the vesica and an Apostle. No account of this appears to be in print.

At East Leach Turville (Fig. 115) is one of the examples embodying the idea of the Ascension: Christ seated within a vesica supported by an angel on either side. The tympanum is small, but the arch which encloses it is highly enriched with

the billet and zigzag ornament. The treatment of the instance at Little Barrington (Fig. 116), is somewhat different. Here the tympanum has been removed from its original position and occupies a situation in the exterior wall of the north aisle. In the centre, and not within a vesica, is a figure of Christ seated and giving the benediction. A large angel kneels on either side, one wing of each being extended upwards and forwards, so as to form a canopy above the head of our Lord. On each side, between Christ and the angel, is a small object not now discernible. At Prestbury (Fig. 128) the vesica containing the effigy of Christ in Majesty is supported on either side by an angel and a smaller figure.

At Rowstone (Fig. 120), Shobdon (Fig. 122), and St. Giles' almshouses, Hereford (Fig. 121), are three examples which, though slightly diversified in their details, almost certainly are the work of the same guild of masons, and probably of the individual craftsman. In each case our Lord is seated within a large beaded vesica, His right hand raised to the side of the head in attitude of benediction, His left on the book of the Gospels, which rest on His left knee. The body is thin and of the same width to the hips, the knees being turned out sideways from the body, and the bare feet resting on the lower portion of the vesica. The drapery is in pleats or folds. On either side of the vesica, and holding it with their hands are two angels with outspread wings indicating active motion, and are no doubt intended to convey the idea that they are bearing our glorified Saviour up to heaven. Above that at Rowstone is a cable band, and round the semi-circular portion of the Hereford example a course of interlaced scroll foliage. The sculptures at Shobdon and Hereford, being out in the open air, are unfortunately much decayed, and will perish ere long unless they are properly protected; that at Rowstone is within the porch and in a much better state of preservation. The church at Shobdon, with its magnificent chancel and two side arches, was built by Oliver de Merlemund, chief steward to Hugh de Mortimer, in the reign of King Stephen (1135-1154), and this record provides us

with an approximate date for these three exceedingly interesting tympana.

At Elkstone (Fig. 117), where the arch furnishes us with a very ornate specimen of the beaded out-turned zigzag, as well as a row of quaint beak heads and other heads and figures, the main part of the subject is on a semi-octagonal stone inserted within the semi-circular tympanum. In the centre is Christ seated on His throne with book held in His left hand and pressed to His side, while His right arm is stretched out to a small figure of the Agnus Dei holding the cross. On either side (our Lord is not within a vesica) are the emblems of the Evangelists with scrolls originally bearing their names, those of Mark and Luke still being discernible. The eagle and lion are on the left, the ox and angel behind it on the right of our Lord. A band of scroll foliage starts from either side of our Lord's head, and is carried round the semi-octagonal portion of the tympanum. Above the head of Christ is a left hand, no doubt intended for the "*Dextera Dei*." The figure is richly draped, and the pose is much more natural and artistic than in the three Herefordshire examples. One of the best known and richest representations of this subject is that over the Priors' doorway at Ely Cathedral (Fig. 118). There the subject is carved both on the tympanum and lintel. Our Lord is seated on His throne with right hand uplifted in blessing, the left holding the open book of the Gospels, with the head of a cross resting upon it, His knees are turned out as at Rowstone, &c., and His bare feet similarly rest on the lower portion of the beaded vesica which encloses him. The figure is richly draped, on either side is a large angel, with one wing extended upwards towards the apex of the vesica, which he is supporting with both hands. The feet, which are on the lintel, are somewhat clumsily turned away from the vesica in a position which would be impossible except for an acrobat. A very beautiful scroll foliage pattern, of the Scandinavian type, similar to that on one of the archivolt mouldings fills up the space on the lintel.

At Water Stratford (Fig. 119) the subject also occupies both the tympanum and lintel. Here the figure of our Lord (the head is modern) is seated within a vesica with right hand and book in the usual position. The right arm nearly to the elbow is bare with a wide opening to the sleeve. The lower part of the vesica is on the lintel, on which are a series of intersecting semi-circular arches on slender shafts, those below the vesica being lower than the rest. On either side of the vesica, and holding it with both hands, is an angel kneeling and with outspread wings. This is undoubtedly a late example. Another late but very interesting exemplification of our subject is the one at Malmesbury (Fig. 123). Here, within a vesica, is a figure of our Lord seated with the knees turned outwards, and with an angel with outspread wings bearing up the vesica on either side. A band of zigzag is carried round above, and of the elliptic arched along the lintel below. The whole has been coloured and gilded, and traces of this decoration can still be discerned. As an accessory to the main subject on the inner east and west walls of the porch are sculptured representations of six of the Apostles seated (Figs. 124 and 125), and turned in attitudes of adoration towards the central figure of our Lord over the doorway. St. Peter holding a large key occupies the northern position on the west side, which gives him, as usual, the situation immediately on the right of our Lord. A large angel is introduced above the heads of the Apostles on either side. It has been asserted that these sculptures are much earlier than the magnificent inner and outer arches of the porch with which they are incorporated, but there seems no authority for this assertion, nor would the costumes, &c. of the figures be incompatible with the late Norman period at which the two arches were constructed. In mural painting of this Norman period we find figures of the Apostles introduced in connection with the subject of the Majesty at Kempey, Gloucestershire; Copford, Essex; and West Chilton, Sussex; and on the leaden font at Dorchester, Oxon, we find a figure of our Lord both on east and west faces, with a series of the Apostles all under semi-circular arches. At St. Nicholas'

Church, Ipswich, are preserved a series of sculptures of the Apostles with the name "Apostolus" inscribed on each. These may have been accessory to a central figure of the Majesty, as in the instance already cited at Lincoln.

One of the largest, finest, and latest examples of this most impressive and instructive doctrine is that over the west doorway of Rochester Cathedral (Fig. 126). There are many features in the arch mouldings and jambs which suggest some foreign influence, and the treatment of the subject differs in several details from those examples which have been previously cited. Here within an imperfect and deeply-recessed vesica is a figure of Christ seated in the usual attitude and richly vested. The head has been injured and the right hand broken away. There is some delicate drapery on the back, and scroll on the sides, of the vesica, which is supported by a large angel standing up on either side, while the Evangelistic emblems, the eagle and ox on the sinister and the angel and lion on the dexter side, stand out in relief on the tympanum, which is also recessed within the arch. On the lintel are several figures nimbed, but much weatherworn, amongst them being the Blessed Virgin with the Infant Saviour in her arms. The carving and design is exceedingly good, and there are traces of the whole having been enriched with colour and gilding. Another beautiful, but unfortunately much mutilated, example is that over the main south doorway at Patricxbourne (Fig. 127). Here is a most ornate arch with numerous richly-carved mouldings and with a pediment above, enclosing a semi-circular arch formerly containing a figure of the Agnus Dei. In the centre of the tympanum is an effigy of Christ in Majesty (erroneously designated as St. Peter by Sir Stephen Glynne in "The Churches of Kent," p. 26), with an angel holding the vesica, and perhaps the Evangelistic emblems on either side. Below the sculpture of Christ in Majesty is another figure seated with scrolls and two griffins on either side.

The last example of this series, and perhaps the most beautiful, is that over the main south entrance at Barfreston (Fig. 129), which is of the same date, and probably executed

by the same masonic guild as that at Patrixbourne. The arch is exceedingly ornate, and contains sculptures of numerous grotesque figures, and no doubt both this church and that of Patrixbourne remain as evidence of the architectural skill and fertility of design of the masons at Canterbury under whose supervision they were erected.

In the centre of the tympanum within a recessed vesica is an artistic figure of our Lord richly vested, and seated with His right hand in attitude of benediction and the left on the open book of the Gospels. He is portrayed as a young man with short beard and braided hair flowing over the shoulders. The surface of the tympanum on either side is enriched with scroll foliage enclosing on either side an angel supporting the upper part of the vesica and holding a scroll. There is also a seraph holding a scroll, a plain and a crowned head on each side, and in the lower part griffins and a mermaid are also introduced. The whole is surrounded by a cable band. The sculpture is in excellent preservation and is a fine specimen of the mason's handicraft of the last quarter of the twelfth century. At Siddington we find (Fig. 131) the subject of Christ seated in Majesty and presenting the key to St. Peter, who kneels on His right, and the book to St. Paul on His left hand. This design does not occur elsewhere on the tympana, though it has been suggested that the example at Danby Wiske might be a rude illustration of the same. Here (Fig. 79) the central figure is certainly presenting a book to the one on his left hand, but the other on his right is undoubtedly a female, so that this solution will not hold good, though the interpretation in Whitaker's "*History of Richmondshire*" seems equally impossible. In painting we find this subject was portrayed at Westmeston Church, Sussex, with an inscription above to explain its exact signification, and there is no doubt that the sculpture above the doorway at Elstow, Bedfordshire, furnishes us with another illustration. It is also represented on the font at Kirkburn, Yorkshire, though here St. Paul is on the right and St. Peter the left of our Lord. Over the noble south doorway of Quenington Church (Fig. 130) is a

sculptured representation of the Coronation of the Virgin, a subject which was very rare at this early date, but exceedingly popular in later times. Here we observe our Lord and the Virgin seated side by side on a raised throne, our Lord's right hand elevated, no doubt to signify that He has just placed the crown on the head of the Blessed Virgin. On either side is a large seraph with folded wings, and the Evangelistic emblems—SS. Matthew and Mark on the sinister, and SS. John and Luke on the dexter side. At the apex of the fine Norman south doorway of Healaugh Church, Yorkshire, is a sculpture of this subject.

The sculpture on the lintel now preserved in the interior of Tarrant Rushton Church (Fig. 107) has already been referred to as probably typifying the Blessed Trinity, and it seems a reasonable assumption that we have an illustration of the same subject on the tympanum of Worth Matravers Church, Dorsetshire. Here, unfortunately, the carving is much weatherworn and the central figure is entirely hacked away. On either side is a large figure, that on the east seated and holding a book in the left hand. An angel at either extremity is introduced holding a scroll. It seems fair, therefore, to suggest that the Agnus Dei was the central figure, and that the subject corresponded with that at Tarrant Rushton in the same county. Three figures under arches on the pediment of the west doorway of St. Margaret-at-Cliffe Church, Kent, are thought to be designed to represent the three persons of the Blessed Trinity.

The history of St. John the Baptist is said to be portrayed at Pampisford Church (Fig. 132). Here are a series of ten round-headed arches on low massive columns round the semi-circular portion of the tympanum, within which are single figures, two heads, and an executioner's block. On the lintel of Syston Church (Fig. 134) are nine figures under semi-circular arches. Some of these have been renewed. They are reputed to be the Apostles. At Handborough, over the north doorway (Fig. 133), is one of the most interesting examples of our subject. In the centre is seated St. Peter richly vested and holding a large key in his right hand and a book in his left. On his left side is the

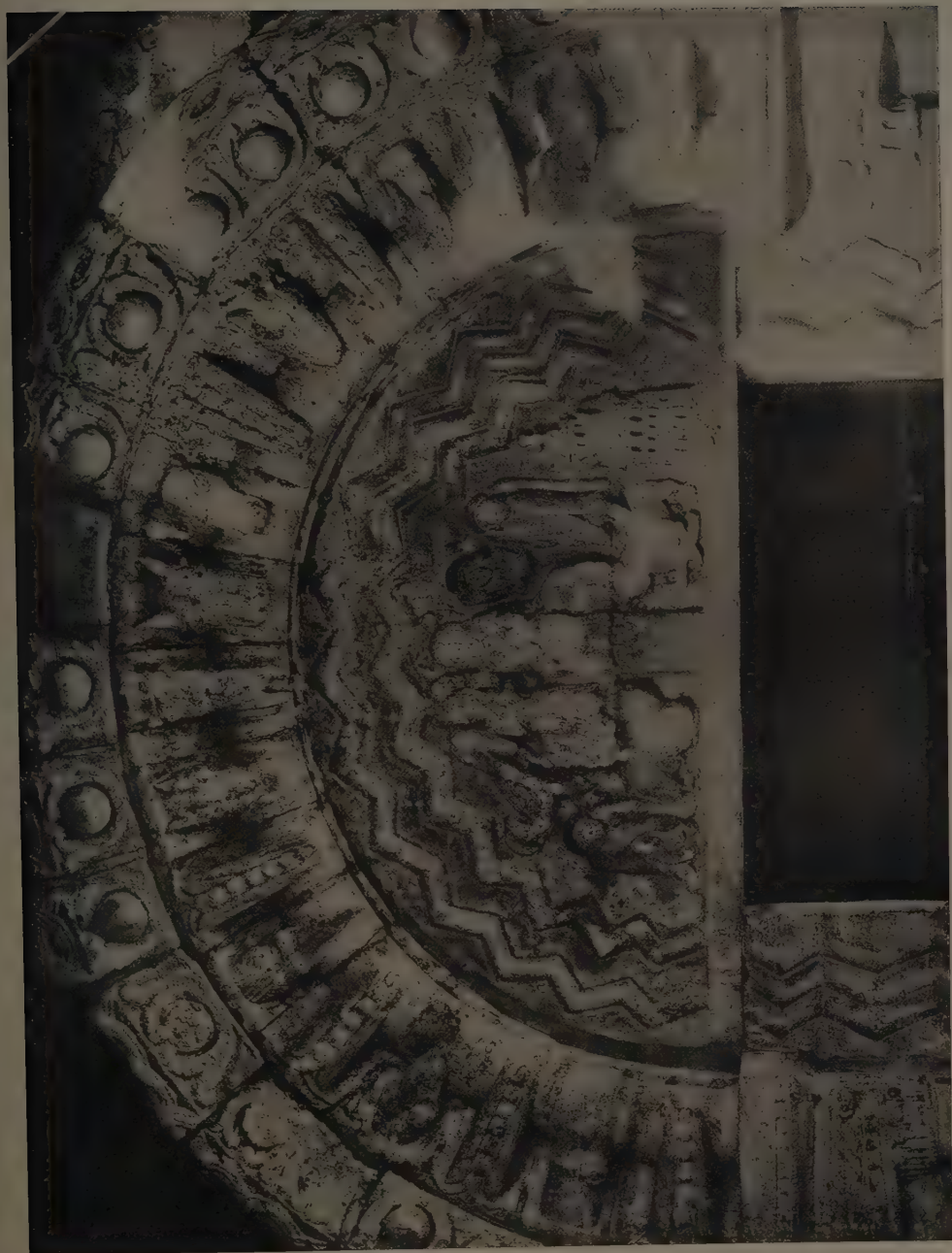
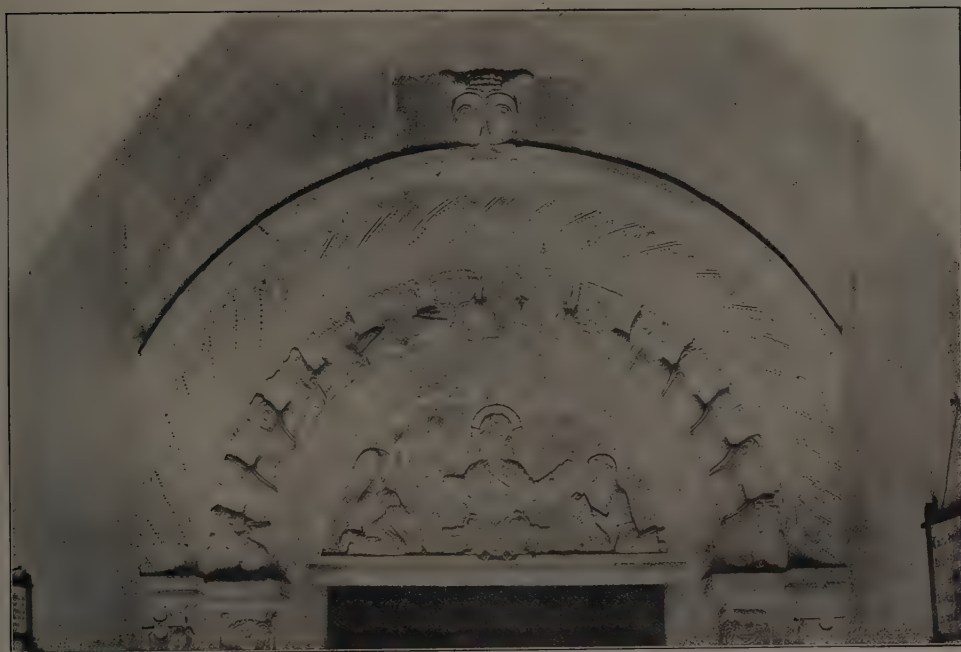


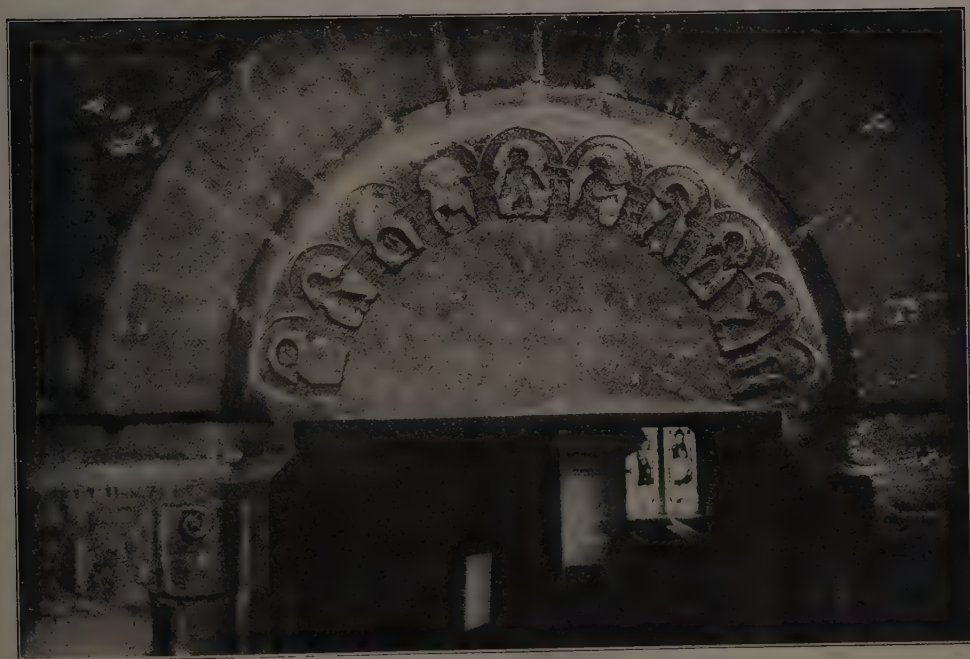
FIG. 130.

QUENINGTON. (S.)



SIDDINGTON.

FIG. 131.



PAMPISFORD.

FIG. 132.



FIG. 133.

HANDBOROUGH. (N.)



SYSTON.

FIG. 134.



ST. BEES.

FIG. 135.

Agnus Dei with cross and a scroll coming from the nimbus, while on his right is a lion with a large hand resting on its back. There can be little doubt that here we have an unique illustration of the ancient tradition that St. Mark wrote his gospel at the dictation of St. Peter. Above the figures are bands of cable, billet and roll moulding of early date, and it is therefore presumable that this example was executed soon after the year 1100. Figures of St. Peter have already been noted with some of the other Apostles in connection with representations of the Majesty, &c. We also find him on the lintel at Hoveringham (Fig. 139), over the south doorway of Bromyard Church, Herefordshire, on a panel let into the wall at the side of the chancel arch of Daglingworth Church, Gloucestershire, on the outer arch of the north porch at Barton-le-Street, Yorkshire, on the jamb of the chancel arch of Rowlstone Church, Herefordshire, and on a shaft of the main arch at Shobdon, and possibly in the niche over the doorway at Stoke Lyne, Oxfordshire; and no doubt there are other examples. The other Apostles are not distinguished, except SS. John and Matthew, as evangelistic emblems, though at Teversal, Nottinghamshire, on one of the voussairs of the doorway is a figure giving the benediction with the name *Johannes* above.

The introduction of angels as accessories to the subject of Christ in Majesty, &c., has already been referred to. At Halford Church (Fig. 136) an angel occupies the whole of the tympanum. He is seated with small outspread wings, and is holding a scroll in both hands. The inscription on it is now illegible. Somewhat similar to this is the example at Pennington (Fig. 137), no doubt formerly in the church, but now over the entrance to a farm house. Here is a figure with large outspread wings and both hands upraised, and with a cruciform nimbus. There is a band of the star ornament below, and an inscription in Runic characters round the semi-circular portion. This is said to be a record of the founding of the church by Gamel and its dedication to St. Michael the Archangel, who is here distinguished by the cruciform nimbus. This is a most unusual mark of distinction, as the cruciform nimbus is almost exclusively

applied to portraitures of Christ, the only other example noted in this series of sculptures being at Fownhope (Fig. 89), where both the figures of the Virgin and Infant Saviour are thus represented. The subject of St. Michael contending against Satan—the commander of the armies of Heaven against the champion of the forces of hell—was naturally considered to be appropriate to the decoration of the churches in early times, and, including the doubtful instances at Pennington and St. Bees, we find nine examples still surviving to us on the tympana and lintels of our English Churches. At St. Bees (Fig. 135) is the lintel of a former doorway ornamented with the knotted pattern, and in the centre a large dragon with open jaws turned back towards a small figure in the background, wielding a sword. It is difficult to say whether this figure is winged, but it is probably an exemplification of this subject. It also appears to be of very early date, possibly anterior to the Norman period of architecture. So, also, is the very interesting sculpture preserved at St. Nicholas' Church, Ipswich, and included in this series, though it is uncertain as to what situation it occupied in the original early church. Here (Fig. 138) we see St. Michael with large sword in right hand behind his back, while his left hand holds a kite-shaped shield in front of him. A terrible dragon with forked tongue and long claws is rushing upon the Archangel, the tongue and claws pressed against the shield. On the lower space in three lines is the inscription:—

HER SCE
MIHAEL FEHTID
DANE DRACA.

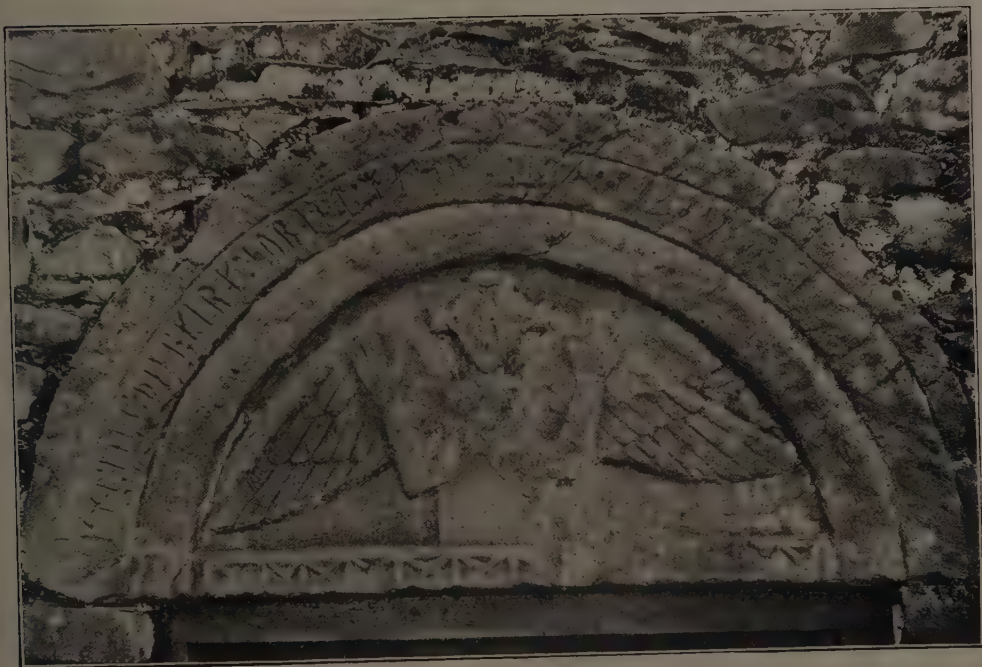
(Here Saint Michael fighteth the Dragon.)

A somewhat more elaborate example, but very similar in the treatment of the principal figures, is that at Hoveringham Church (Fig. 139). Here on the left (east) side of the tympanum is St. Michael with outspread wings, holding a heater-shaped shield in his left hand, while with his right he grasps a sword, which he holds behind his head in the act of striking the dragon, which is advancing against him. This terrible-looking creature has a forked and barbed tongue and upraised



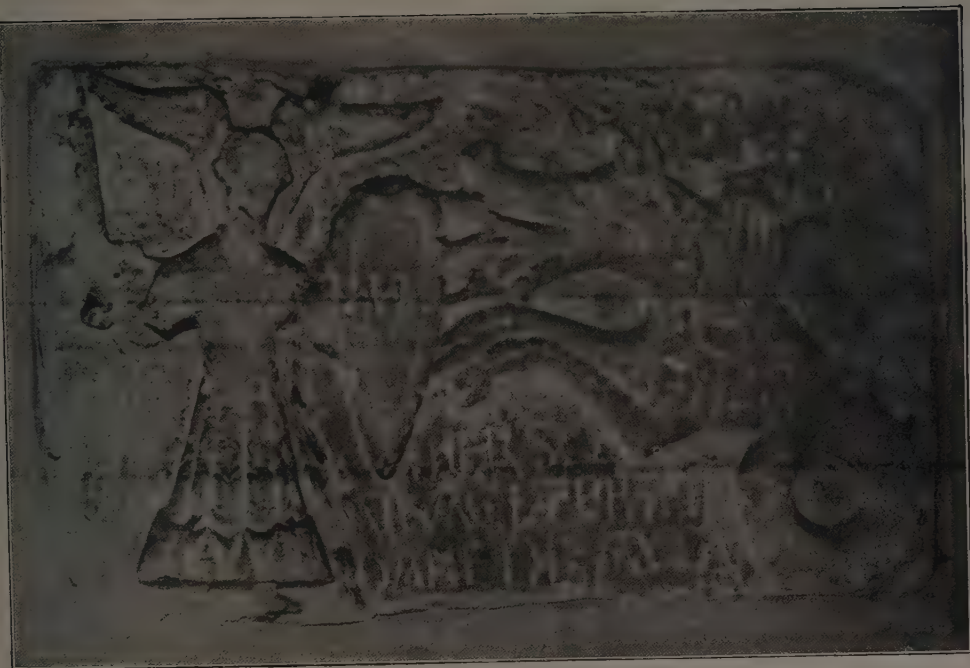
HALFORD.

FIG. 136.



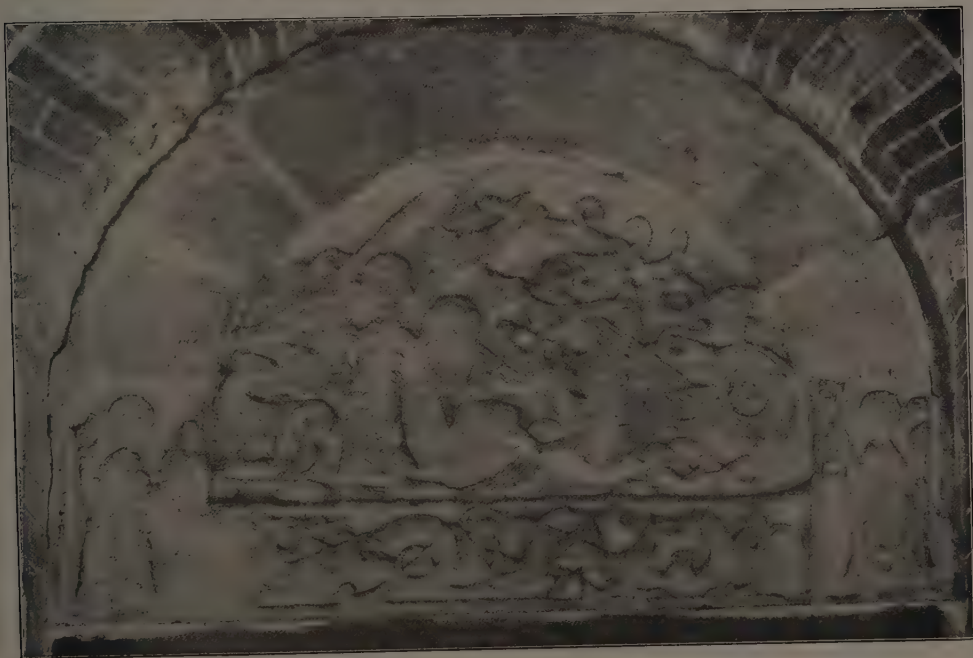
PENNINGTON.

FIG. 137.



IPSWICH, ST. NICHOLAS.

FIG. 138.



HOVERINGHAM.

FIG. 139.

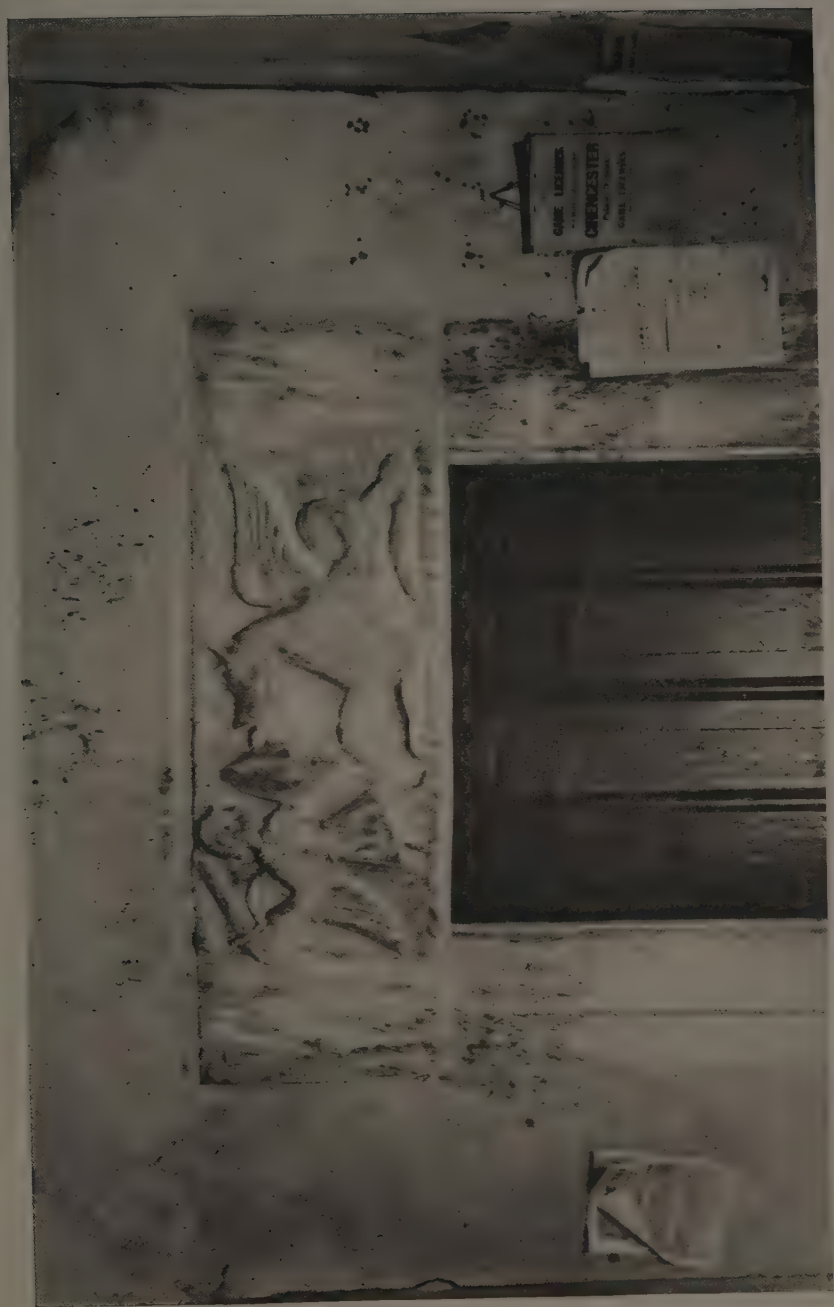


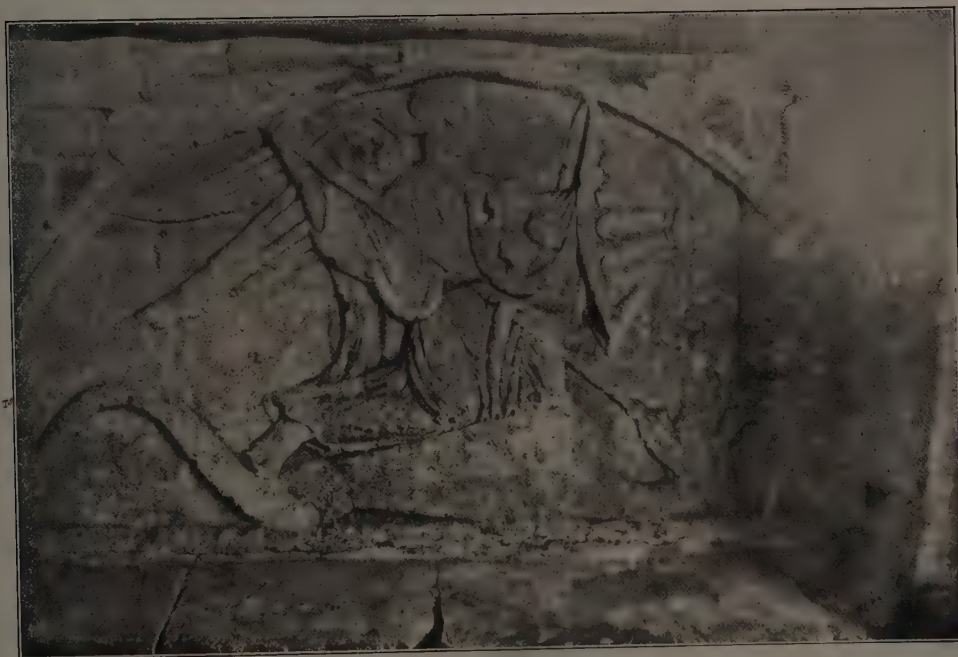
FIG. 136A.

HARNE HILL.



MORETON VALENCE.

FIG. 140.



HALLATON.

FIG. 141.

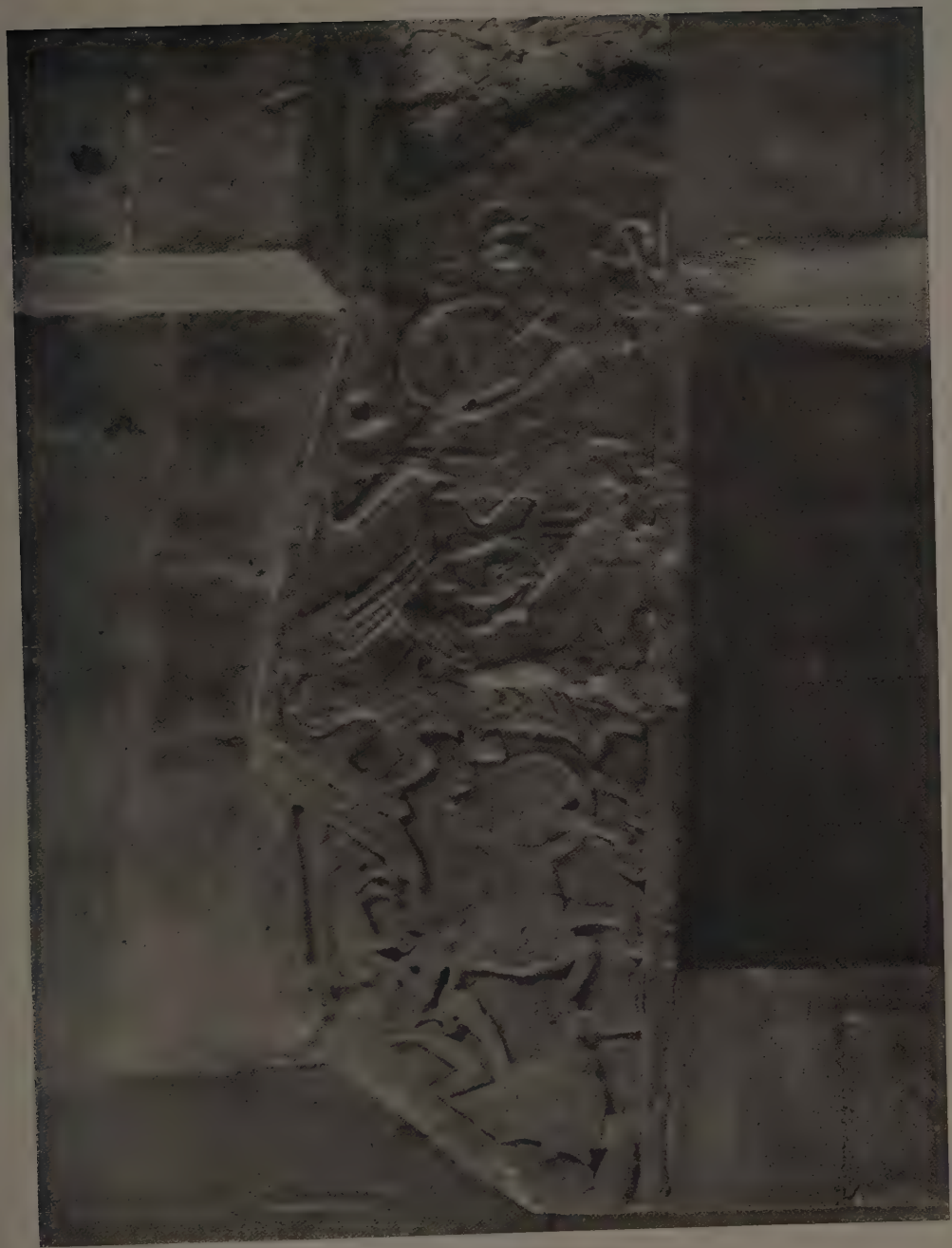


FIG. 142.

SOUTHWELL.

claws similar to that at Ipswich, pressed against the shield, while its body terminates in a long tail with many coils filling up the western portion. A smaller dragon intertwined with the larger one appears above, and has its head just above the shield of the Archangel. Behind St. Michael is introduced the Agnus Dei with cross, and, issuing from a cloud at the apex of the tympanum, just above the wing of the Saint, the "*Dextera Dei*," no doubt intended to typify the aid given to the champion of God in his contest with the powers of darkness. On the lintel below are two interlaced serpents and a female dragon or sphinx, and at the lower termination of the outer unrecessed portion of the tympanum on the east side a bishop holding a pastoral staff and giving the benediction with his right hand, on the west St. Peter holding a large key in the right, and a pastoral staff in the left hand. The carving is vigorous and of more than ordinary merit and interest. Another instance of this subject has recently been noted at Harnhill (Fig. 136A).

Within the south transept at Southwell Minster (Fig. 142) a somewhat similar example has been preserved. Here in the centre is St. Michael with sword raised above the head as at Hoveringham, and holding a small circular shield against the open jaws of the dragon which, with long thin body and twisted tail, is advancing against him. Behind St. Michael is the representation already referred to of David rescuing the lamb from the lion. No doubt these two subjects are thus portrayed together as typifying the same doctrine. At Hallaton (Fig. 141) is another very interesting example now preserved in the side wall of the porch. Here is a large figure of St. Michael trampling on the prostrate serpent and with long spear pressed into its throat. With his left hand he holds a curious circular shield, like an open umbrella, while in his sleeve are some small figures probably intended for rescued souls. Very similar to this is the design at Moreton Valence (Fig. 140). Here St. Michael has a circular shield held against the jaws and a long spear pressed into the mouth of the prostrate dragon, which seems to be trying to gain the shelter of some foliage in the western corner. Behind St. Michael are some small figures, probably, as at Hallaton, rescued souls.

On the lintel at Dinton (Fig. 40) a large dragon with protruding tongue and terrible fanged jaws is advancing from the west side towards a small winged figure, which is holding in both hands a cross, the head towards the open jaws of the dragon. This is no doubt an exemplification of the same subject, as is the one over the south doorway of Long Marton Church (Fig. 143). Here we find on the left side an animal with long winged neck and bird's head, which it has already been suggested is the Agnus Dei. To the right of it is a large winged dragon with twisted tail, and head turned back and tongue projecting towards a shield above it, on which is figured a cross, while a pair of wings and sword are introduced in juxtaposition to the shield. A quatrefoil at the apex, which is thought to be a double "M," is also portrayed, and as the church is dedicated to St. Margaret and St. James, this subject has been asserted to represent the legend of the former saint; but there is little doubt that the subject is that of the contest of St. Michael and Satan, though it is here presented in a symbolical fashion. We find examples of St. Michael contending against Satan with the cross on the fine Norman south doorway at Riccall, on the outer north porch at Barton-le-Street, and a sculptured fragment over the west doorway of Garton-in-the-Wolds Church, all in the county of York; also on a stone coffin lid at Ely Cathedral, where the saint is carrying up a soul to heaven: and there are, no doubt, other examples.

Forming a connecting link between the two tympana at Long Marton is that over the west doorway of Ault Hucknall (Fig. 145). Here is an animal with the claws, long neck, and head of a bird, and with a long tail wound under the body, and terminating above it in a cross within a circle, which it is suggested is intended for the Agnus Dei. Facing this is what has been described by all the authorities as a female centaur; but a careful examination revealed the fact that it represents an animal with the head thrown back, and the bust of a female figure emerging from its body, and holding a cross in one hand and a palm in the other. Here undoubtedly we have the legend of St. Margaret emerging from the body of the Evil One, who had swallowed her,



LONG MARTON. (S.)

FIG. 143.



LONG MARTON. (W.)

FIG. 144.



FIG. 145.

AULT HUCKNALL.



TREDINGTON.

FIG. 146.



SOUTH FERRIBY.

FIG. 147.



LITTLE LANGFORD.

FIG. 148.

through the power of the Cross. The sculpture on the lintel of St. George and the Dragon with a cross between them will shortly be referred to as an exposition of the same doctrine. Over the west doorway, now within the tower, at Long Marton is a second curious tympanum (Fig. 144), which has been broken into several pieces. The main lower part and lintel are ornamented with the star, but the upper part has some curious sculpture similar to that over the south doorway. On the right-hand side is a dragon with twisted tail, &c., closely corresponding with that already described. On the left is a large fish with coil near the tail, and a figure with both hands upraised rising from its mouth, behind it is a cross. This clearly represents the story of the patron saint, St. Margaret, and it seems obvious that the two sculptured tympana are intended to illustrate the two traditions of the defeat of the champion of evil through the power of the Cross. The figures are outlined on the surface of the stone by the intervening portions being cut back, so as to make them stand out in slight relief. There is a very rudely-carved representation of the legend of St. Margaret on the font at Cotham, Yorkshire (where is also the martyrdom of St. Lawrence), figured in J. Romilly Allen, "Early Christian Symbolism," plate 118, and of later date on a capital at Bretforton Worcestershire, also figured in Romilly Allen, plate 117. It also occurs on a capital of the noble Norman west doorway at Tutbury Church, Staffordshire, and was no doubt a popular subject in early times.

There are no other saints on the tympana, with the exception of St. George, to whom we shall shortly allude, which can be absolutely identified. Two examples, however, have already been mentioned, where it is probable that St. Nicholas is intended to be portrayed. At South Ferriby (Fig. 147) a figure of an ecclesiastic holding a pastoral staff, and with hand extended in benediction over a Maltese cross within a circle, has been stated to represent St. Nicholas giving his benediction to the church dedicated in his honour. So again at Little Langford (Fig. 148), where is a hunting scene on the lintel, we find a tree with a bird at the top of each of the three branches, and a figure of

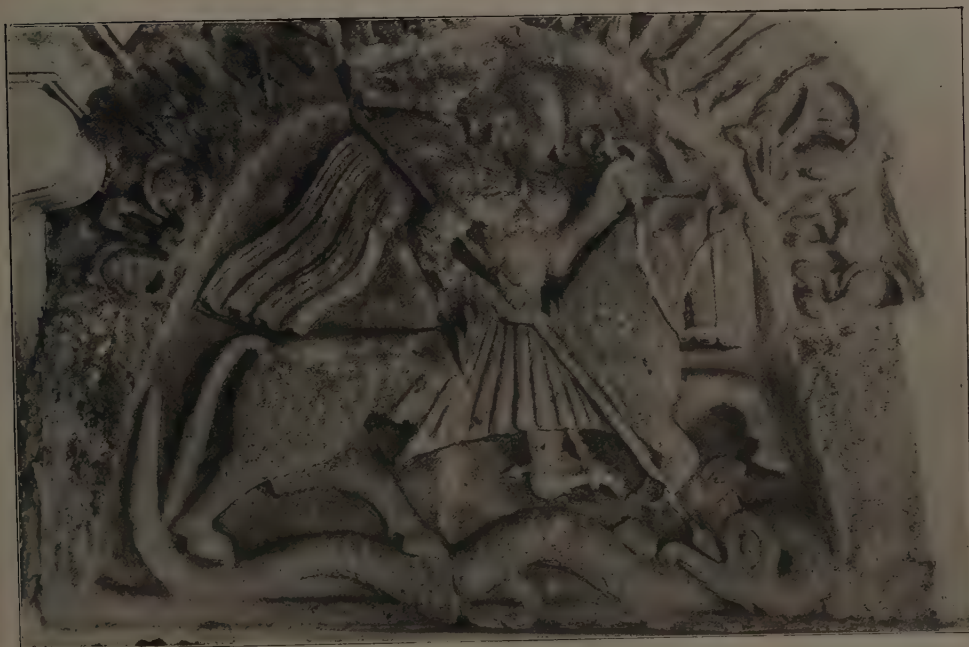
an ecclesiastic vested, holding a pastoral staff and in attitude of benediction. As this church is also dedicated to St. Nicholas, it is fair to assume that this saint is here designated. On the well-known fonts at Winchester Cathedral and Brighton Church we find scenes in his life, and at Padworth Church, Berkshire, is a full-length portrait and the miracle of the raising to life of the three students, depicted on the east wall of the nave, and of this Norman period.

Several examples of figures of archbishops, bishops, &c., have been mentioned in connection with other subjects, whose identity it does not seem possible to establish: for instance, in the representation of the Agnus Dei at Langport and Tetsworth, associated with the cross and animals at Little Paxton, with animals and the Agnus Dei at Hognaston and Stoney Stanton, and as a pair to St. Peter at Hoveringham. On the arches, capitals, &c., are many examples of this period, as, for instance, one of an archbishop at the apex of the beautiful arch enclosing the tympanum at Barfreton. There are three examples, besides those at Little Langford and South Ferriby, already referred to, where the figure of the ecclesiastic forms the principal feature of the subject. On a tympanum now preserved in a garden in the precincts of Canterbury Cathedral is a figure of an archbishop in attitude of benediction alleged to be intended for St. Thomas of Canterbury. At Kirkbampton the sculpture on the tympanum is much mutilated, but a figure probably holding a pastoral staff and two animals can be discerned. It seems to belong to the same category as those at Stoney Stanton and Hognaston. A very interesting example is that at Tredington (Fig. 146). Here is a seated figure holding a pastoral staff in the centre, and another personage holding a book kneeling in adoration on either side. At Little Bytham is a curious and unique instance (Fig. 154). The semi-circular part of the tympanum is surrounded by two rows of billet, and on the lintel is a pattern of rectangular figures enclosing leaves. In the centre is a deeply-recessed circular medallion, and on either side is a dove within a circle and a small animal in attitude of adoration, some inter-



RUARDEAN.

FIG. 149.



BRINSOP.

FIG. 150.

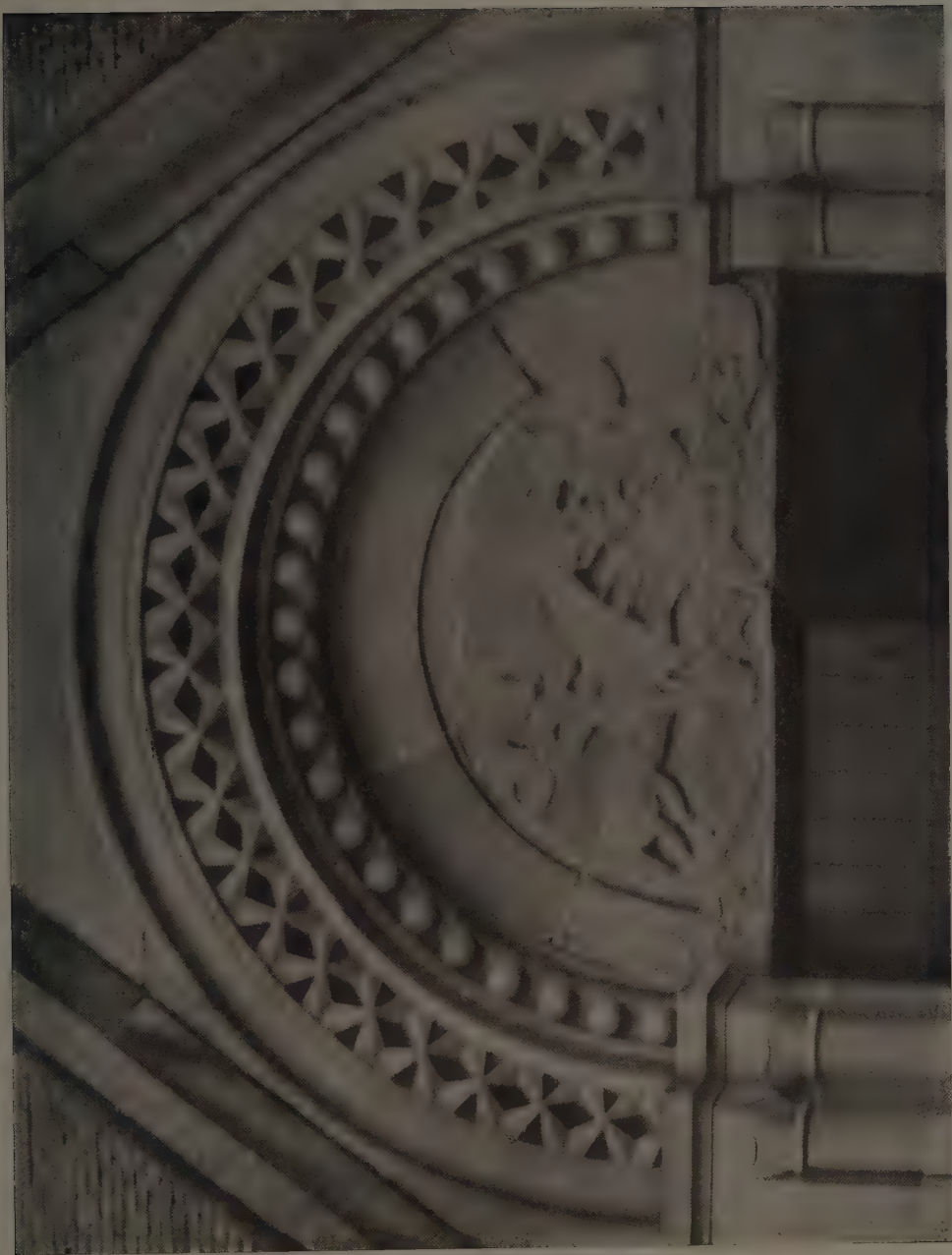


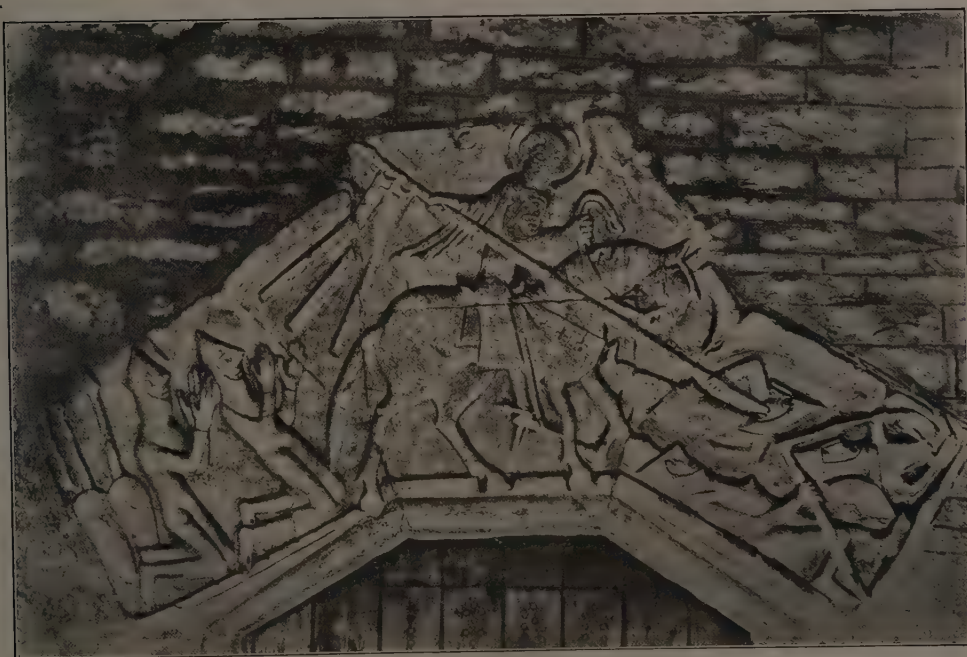
FIG. 151.

LANTON.



PITSFORD.

FIG. 152.



FORDINGTON.

FIG. 153.

lacing circular rings filling up the space below. It is a tradition in the place that here within the medallion was preserved the skull of St. Medard, the patron saint (this being the only church in England dedicated in his honour), and that within the memory of some of the older inhabitants an imitation of the skull in white marble had been there enclosed. The church is of the highest interest, and a beautiful reliquary of the decorated period still remains in the nave wall, facing the principal entrance, so that it is clear that in this church, which is close to the Great North Road, were preserved some precious relics, most probably of the patron saint. At Brize Norton Church, Oxfordshire, dedicated to St. Britius, is a Norman reliquary within the church, which no doubt also contained a relic of the patron saint.

Of the subject of St. George we have several examples in sculpture of the Norman period, though he was not adopted as the patron saint of England till later times. We usually associate St. George as we find him on our coins, on horseback and trampling on the dragon, with which he has been contending, beneath his horse's hoofs, and thus he is usually represented in painting and sculpture of the fourteenth or fifteenth centuries, but during the Norman period he is generally represented on foot, and there appear to be only four instances in sculpture and one in painting of the Norman period where he appears on horseback. Two of the sculptured examples are to be found on the tympana at Ruardean and Brinsop, and, from the similarity of their design, would appear to have come from the same workshop. At Ruardean (Fig. 149) St. George has a long cloak flowing out behind, a simple garment, and sharp spur. He holds the reins in his left hand, while with his right he grasps the spear which he is thrusting into the large open jaws of a long worm-like serpent, on which his horse is trampling. At Brinsop (Fig. 150) the treatment is slightly more elaborate, but almost identical. St. George has a similar costume to that at Ruardean, but is sitting in a rather more upright position. The stirrup and leather strap supporting it is clearly shown. He has his spear

thrust into the open jaws of the prostrate worm, on which his horse is trampling. On either side of his head is a large bird, and round the arch enclosing the tympanum some of the signs of the zodiac. This most interesting example is now preserved within the nave of the church.

The third example is not so clear, and doubt has been expressed as to the proper interpretation of the subject. This is the instance at Linton, near Kelso, in Scotland (*see* Fig. 151). It has been stated that it is improbable that a representation of the patron saint of England should be found over the border, but it must be remembered that it was not until the time of Henry III., in the thirteenth century, that this saint was accorded the distinction which is still assigned to him. The Somervilles, who became lords of Linton, were of Norman extraction, and their military instincts would incline them to represent over the doorway of the church a portraiture of that saint who, at the end of the eleventh century, had suddenly become popular as the traditional champion of the armies of Christendom in the conflict against the Saracens at Antioch in 1098. Both here, therefore, and in the other early instances, he is introduced as typifying the warfare between good and evil, and without any reference to the position which he afterwards occupied as patron saint of England. We are told that the crest of the Avenels, who had lands in the neighbourhood in the twelfth century, represents a knight mounted and attacking a dragon. This would give a reason for the existence of this scene at Linton, and would probably prove that this family had adopted the device on their crest as a token of their allegiance to the newly-adopted champion of the armies of Christendom (*see* account by the Rev. James Fleming Leishman, M.A., in Vol. XVIII. of the *Proceedings of the Berwickshire Naturalists' Club*, 1901). There can, therefore, be no reasonable doubt that the legend of St. George and the Dragon is the subject of the sculpture at Linton, and there are many points of resemblance to the examples at Ruardean and Brinsop, already described. The stone (Fig. 151) is much weatherworn, but a knight on horseback can be discerned being

attacked by two serpents and grasping a lance, with the point thrust into the jaws of the lower one, which is partially carved on the lintel. At the back of the head of the knight is a large bird, possibly a dove, as in the instance at Brinsop. The other two examples of St. George on horseback represent him as contending with the enemies of the Christian armies, and are to be found in sculpture at Fordington (Fig. 153), and in painting at Hardham Church, Sussex. These will be described later on.

Of the contest of St. George on foot and the Dragon there are several examples, but only two, and one of those somewhat doubtful, on existing Norman tympana or lintels. On the lintel now in the west wall of Ault Hucknall Church (Fig. 145) we find a large dragon with barbed tongue advancing towards a small figure of St. George, holding a heater-shaped shield, and with sword upraised behind his back, a circular object on a sort of stand is shown behind him, while a cross separates him from the dragon. This is clearly introduced to show, as in the legend of St. Margaret on the tympanum above, the power of the Cross in the conflict between good and evil. At Pitsford (Fig. 152), on the tympanum, is a somewhat more complicated subject, which, however, the late Mr. M. H. Bloxam considered to be an illustration of the legend of St. George. Here we see a monster with head and neck of a lion, and beaded dragon's tail, attacking a small figure, with a sword upraised in the left hand. There is a large bird behind him, and another one plucking at the base of a tree (with, perhaps, a small dragon on the other side), which spreads its branches over the upper part of the tympanum. A pair of wings are also introduced behind the saint; a cable band surrounds the subject, that on the semi-circular portion having a series of figures like buckles studded upon it. The treatment is different to that of the other examples, and it is difficult to claim this absolutely as an illustration of our subject. At Hart is preserved a representation of St. George and the Dragon, and we find other examples in Norman sculpture on a sepulchral monument at Conisborough, Yorkshire, on a capital of the chancel arch of Steetley Chapel, Derbyshire, and on another

preserved at Hengrave Church, Suffolk, on the east gable of the nave at Chesterblade Chapel, Somersetshire, on a capital of the doorway of St. Margaret's Church, York, and on the arch of the north doorway of St. Joseph's Chapel at Glastonbury.

There is one more representation of St. George, and that is the unique and well-known representation at Fordington (Fig. 153), where he is portrayed as the champion of Christendom. The sculpture is on an irregular stone shaped to fit the semi-octagonal head of the doorway above which it is placed. Here we see St. George as a figure similar to that at Brinsop on horseback, small crosses being appended to the trappings, and holding a long spear, with a pennon at one end and the other pressed into the mouth of a prostrate soldier, who is grasping it in his hand as he is being hurled down. Two other soldiers, one with a bent spear, lie dead before him, while two more, with their spears and shields put by, are kneeling with upraised hands behind him. Here, no doubt, is a direct representation of the miraculous intervention of the saint in the battle between the Christians and Saracens before the walls of Antioch, the traditional event which first gained for him that popularity which led to his being adopted as patron saint of England, and especially of the military element, and which has continued to the present time.

Mr. J. Romilly Allen, on page 270 of his "Early Christian Symbolism," mentions that Fordington Church was founded in 1091 by Osmund, Bishop of Old Sarum, and that, therefore, it would be natural to find the traditional incident of 1098 represented in an edifice which was then in course of construction, but the semi-octagonal head of the doorway to which the tympanum has been made to accord suggests a later date. In the very early and interesting series of paintings at Hardham Church, Sussex, is a representation of what was thought to be St. George and the Dragon. Mr. Philip M. Johnston has, however, recently carefully examined the paintings, and is of opinion that this subject represents the same scene as that at Fordington, traces of shields and prostrate figures being discernible. The figure



LITTLE BYTHAM.

FIG. 154.



YORK MUSEUM.

FIG. 155.

of the saint and the pennon at the end of the spear correspond closely with the sculpture at ^KFordington.

The last example in our series presenting us with a very realistic example of the desire to terrorise the irreligious is exhibited on a tympanum discovered in a cellar near the Cathedral at York, and now preserved in the local museum of that interesting city. On it (Fig. 155) is sculptured a recumbent figure breathing out its soul, and three large winged demons contending for its possession. At a time when the fear of death was constantly in the minds of the people, such a representation would no doubt exercise its influence to promote more absolute obedience to the dictates of the Church.

Such is a brief description of the interesting, and often singular, sculptures which, in most instances, are still to be found over the doorways of our British churches. It is hoped that as an accessory to the illustrations it will aid us in obtaining an insight into the methods employed by the ecclesiastics, chiefly in the twelfth century, to educate, and retain an influence over, the laity, to whose submission and munificence their own prosperity and aggrandisement were mainly due, and we in these days of higher education and culture ought still to be able to appreciate the force of those doctrines which, in so realistic a manner, impressed upon the minds of the people the respective joys and terrors of a future existence, with the means by which, with due preparation and attention, they might gain the one and avoid the other hereafter. So mote it be.

ALPHABETICAL CATALOGUE

OF THE

SEVERAL EXAMPLES.

N.B.—Where not otherwise specified, the Sculpture is on the tympanum.

* Illustrated in the series of large photographs in the possession of Charles E. Keyser, a duplicate of which has been presented to the Art Library, Victoria and Albert Museum, South Kensington.

ADSTOCK CHURCH, BUCKINGHAMSHIRE.*

Over north doorway.

Upper portion only of tympanum remaining with parts of leaves or wings.

Berks, Bucks, and Oxon Archæological Journal, vi., 80.

Records of Buckinghamshire, viii., 229.

ALDBROUGH-IN-HOLDERNESS CHURCH, YORKSHIRE.

Let into south wall of chancel.

Irregular-shaped stone with two animals, one suckling a young one and feeding on a branch, and zigzag ornament.

Poulson's History of Holderness, ii., 15.

Andrews' Church Treasury, p. 194.

ALDERMINSTER CHURCH, WORCESTERSHIRE.*

Over south doorway.

A Maltese cross within a circle.

ALKERTON CHURCH, OXFORDSHIRE.

Over south tower doorway.

A cross within a circle.

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v. new series, p. 278.

ALNE CHURCH, YORKSHIRE.

Over south chancel doorway.

On lintel, interlaced work, and what appear to be two of the Evangelists at the corners.

ALVESTON CHURCH, WARWICKSHIRE.*

Over west doorway.

Two large animals fighting, a bird and two smaller animals above.

Over south doorway.

A diaper of roses, with a small human figure on the lower, and two animals on the upper part.

AMPNEY, ST. MARY'S OR ASHCURCH CHURCH, GLOUCESTERSHIRE.*

On north side walled up. The tympanum is in the form of three parts of an irregular octagon.

On lower part two human-headed serpents curled up, and with bodies continued along the lintel. Above, a lion and griffin.

Carter, Ancient Architecture, vol. i., pl. xv.

A Sheet of Doorways and Windows, by F. Bedford, Junior.

ASHFORD-IN-THE-WATER CHURCH, DERBYSHIRE.*

Over south doorway.

A hog and another animal on either side of a tree, with a pillar for the stem.

Lysons' Magna Britannia, Derbyshire, p. ccxx.

British Archæological Association Journal, vi. new series, 241, 247.

J. Romilly Allen, *Early Christian Symbolism*, fig. 151, and pp. 285, 387.

ASHFORD-IN-THE-WATER CHURCH, DERBYSHIRE —*cont.*

Over chancel doorway.

On the lintel, "a tree surrounded by a kind of garland."

British Archæological Association Journal, vi. new series, 248.

ASTON CHURCH, HEREFORDSHIRE.*

Over north doorway.

The "Agnus Dei" supporting the cross on right forefoot,
within a circular medallion ornamented with the star;
on either side, with paws resting on the aureole, is on
left a griffin, on right a winged ox.

Wright's History of Ludlow, p. 101.

Archæologia, xlvii., 170, 171.

Hereford Diocesan Calendar.

J. Romilly Allen, Early Christian Symbolism, pp. 254, 259.

Kelly's Directory for Herefordshire.

ASTON EYRE CHURCH, SHROPSHIRE.*

Over south doorway.

The Triumphal Entry into Jerusalem.

Eyton's Antiquities of Shropshire, i., 208.

Rev. E. Williams, Drawings, &c. in Shropshire, ii., 389.

Shropshire, its Early History and Antiquities, p. 54.

J. Romilly Allen, Early Christian Symbolism, pp. 302, 386.

D. S. H. Cranage, The Churches of Shropshire, vol. i., p. 272,
and pl. xxxvi.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture,
11th ed., i., 130.

AUSTERFIELD CHURCH, YORKSHIRE.*

Over south doorway.

A dragon, with roses within medallions and other devices.

Archæologia, xlvii., 174.

J. Romilly Allen, Early Christian Symbolism, p. 285.

BALDON, MARSH, CHURCH, OXFORDSHIRE.*

Over south doorway.

Within a circular cable border, a sundial.

BALSCOTE CHURCH, OXFORDSHIRE.

On north side, interior of nave.

A Maltese cross within a circle.

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v. new series, p. 278.

BARFREESTON CHURCH, KENT.*

Over south doorway.

In the centre, Christ in Majesty within a vesica supported by two angels. On either side the surface is ornamented with scroll foliage amidst which within medallions is a seraph holding a scroll, a plain head, a crowned head, a griffin, and a mermaid.

Britton's Architectural Antiquities of Great Britain, vol. iv., p. 46, pl. iv.

Glynne, *The Churches of Kent*, p. 42.

King's *Munimenta Antiqua*, vol. iv., frontispiece.

Grose's *Antiquities*, preface, p. 66.

M. H. Bloxam, *Principles of Gothic Ecclesiastical Architecture*, 11th ed., i., 90.

BARRINGTON, LITTLE, CHURCH, GLOUCESTERSHIRE.*

Let into north wall of north aisle.

Christ within a vesica giving the benediction, and an angel kneeling in adoration on either side.

BARTON SEGRAVE CHURCH, NORTHAMPTONSHIRE.*

Over north doorway.

In centre a head, on either side an animal, that on left with a head in its mouth; above are two goats and three groups of stars. The tympanum appears to have been broken and patched together again.

Gentleman's Magazine, 1817, pt. i., p. 202.

M. H. Bloxam, *Principles of Gothic Ecclesiastical Architecture*, 11th ed., i., 120

BECKFORD CHURCH, GLOUCESTERSHIRE.*

Over south doorway.

In the centre, a cross with a bird sitting on the right arm, and a circle enclosing a head over the left. On either side is a curious animal, perhaps a hare, in attitude of adoration. On the lintel is a cable band and row of interlacing circles.

Over north doorway.

Our Lord holding in His right hand a cross pressed into the mouth of the prostrate serpent, while His left hand is held over a human figure, the subject being "the Descent into Hell." On the lintel is a nice ornamental pattern.

Archæologia, xlvii., 167, 172.

J. Romilly Allen, Early Christian Symbolism, pp. 253, 261, 280, 282, 332, 365, plates 90, 101.

Ecclesiologist, vol. xxvi. (xxiii. new series), p. 313.

BETTESHANGER CHURCH, KENT.*

Over north doorway.

In centre, within an oval vesica, small figure of Christ giving the benediction.

Glynne, Churches of Kent, p. 169.

Hussey, Churches of Kent, Sussex, and Surrey, p. 29.

BIDDESTONE, ST. NICHOLAS CHURCH, WILTSHIRE.*

Over south doorway.

A Maltese cross within a beaded circular border.

Wilts Archæological and Natural History Society Magazine, iv., 144.

BOLSOVER CHURCH, DERBYSHIRE.*

Over south chancel doorway.

The Crucifixion, with the Virgin and St. John on either side.

J. C. Cox, Churches of Derbyshire, vol. i., p. 100.

BOLSOVER CHURCH, DERBYSHIRE—*cont.*

British Archæological Association Journal, vii., 318, vi. new series, 248.

J. Romilly Allen, Early Christian Symbolism, pp. 284, 308.
Archæologia, xlvi., 168.

BONDLEIGH (OR BUNDLEIGH) CHURCH, DEVONSHIRE.*

Over south doorway.

In the centre, within a circular medallion having a cable border, the Agnus Dei supporting the cross and triple pennon on left forefoot. On either side is a dove.

Archæologia, xlvi., 170.

BOTTISHAM CHURCH, CAMBRIDGESHIRE.

Let into interior wall.

A Maltese cross within a circle.

Cambridge Antiquarian Societies' Publications, Bottisham, p. 23.

BOURTON, BLACK, CHURCH, OXFORDSHIRE.*

Over south chancel doorway.

In centre a Maltese cross on a stem. At each lower corner is a hole; has there been a stone or metal figure here?

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v. new series, p. 278.

BREDWARDINE CHURCH, HEREFORDSHIRE.**

Over south doorway.

On the lintel, the star ornament, and in the centre a large star or rose, within a circular medallion, ornamented with six more stars.

Over north doorway.

The lintel is flanked by a column on either side, with a row of nailheads above and a cable band below. In the centre under two arches are two grotesque figures, and on either side a large rose within a circular border.

BRIDEKIRK CHURCH, CUMBERLAND.

Tympanum from old church, let into the interior wall of the modern edifice.

Christ in Majesty, within a vesica.

Transactions of the Cumberland and Westmoreland Antiquarian and Archæological Society, xii., 463.

Rev. W. S. Calverley, Early Sculptured Crosses, Shrines, and Monuments in the Diocese of Carlisle, p. 61.

BRIMPTON GRANGE FARM CHAPEL, BERKSHIRE.*

Over north doorway.

Large raised Maltese cross on a groundwork of overlapping scallops or fish scales.

British Archæological Association Journal, xvi., 89.

Berks, Bucks, and Oxon Archæological Journal, vi., 12.

BRINSOP CHURCH, HEREFORDSHIRE.*

Let into north wall interior of nave.

St. George on horseback and the dragon, a bird on either side of St. George, and cable band below.

Rickman's Gothic Architecture, 5th ed., p. 72.

J. Romilly Allen, Early Christian Symbolism, p. 269.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture, 11th ed., i., 88, 132.

BROADWELL CHURCH, GLOUCESTERSHIRE.*

Over north tower doorway.

In the centre a Maltese cross with raised boss in the centre and between the arms, on either side a six-leaved rose within a circle. At either extremity is another small cross with boss on centre and between the arms. Round upper part beaded interlacing semi-circular-headed arches enclosing leaves, and the prismatic billet along the lower portion.

Ashby de la Zouch Anastatic Drawing Society, 1855, pl. xix.

BROMYARD CHURCH, HEREFORDSHIRE.

Over north-east doorway.

Traces of sculpture, probably figures, now hacked away.

BYTHAM, LITTLE, CHURCH, LINCOLNSHIRE.*

Over south chancel doorway.

In the centre is a sunk circular medallion said to have once contained the skull and arm-bone of St. Medard, the Patron Saint. On either side is a dove within a circle, and below an animal adoring, and some interlaced circles. On the lintel is a pattern of rectangular figures enclosing leaves.

CALCOT BARN, NEWINGTON BAGPATH, GLOUCESTERSHIRE.*

Let into the wall.

A figure riding, and three other figures behind. Perhaps the Triumphal Entry into Jerusalem.

Gentleman's Magazine, lxx., 385.

CANFIELD, GREAT, CHURCH, ESSEX.*

Over south doorway.

A semi-circular disc with zigzag lines extending to the circumference, perhaps intended for the sun pouring forth its rays.

Durrant's Handbook for Essex, p. 60.

CANTERBURY, CATHEDRAL PRECINCTS, KENT.

In the garden of one of the Canons' houses. Becket's Arch.

A nimbed figure, much mutilated, perhaps St. Thomas of Canterbury.

CARLTON-IN-LINDRICK CHURCH, NOTTINGHAMSHIRE.*

Over modern vestry doorway.

Round semi-circular portion of tympanum, a pattern of nail-heads, and a deeply incised Maltese cross at the apex.

On the central portion, two medallions, one enclosing a rose, the other foliage, and two smaller roses between them. Outside the semi-circular portion, but on the same stone, part of an angel, head downwards, on either side.

Associated Architectural Societies' Reports, v., lxx., and x., 168.
Archæologia, xlvii., 166.

CASTOR CHURCH, NORTHAMPTONSHIRE.**

Let into the wall over the arch of south porch.

Christ in Majesty, with a cross within a circle on either side.

Course of foliage and antique round the arch, and interlaced work on the lintel.

Above the south chancel doorway.

Tympanum cut into a trefoil with Latin inscription recording the dedication of the church in 1124.

Archæologia, xlvii., 173.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture, 11th ed., i., 127.

CATON CHAPEL, LANCASHIRE.*

Let into west wall of nave.

Tympanum mainly cut away.

The temptation of Adam and Eve, with serpent, &c.

J. Romilly Allen, Early Christian Symbolism, p. 284.

CHARNEY BASSETT CHURCH, BERKSHIRE.*

North wall, interior of chancel.

A human figure between two dragons. Leaves round arch, large head at apex.

Lysons' Magna Britannia, Berkshire, p. 204.

CHARNEY BASSETT CHURCH, BERKSHIRE—*cont.*

Archæological Journal, xliv., 185, 186.

J. Romilly Allen, Early Christian Symbolism, p. 285.

Berks, Bucks, and Oxon Archæological Journal, vi., 12.

CHISLET CHURCH, KENT.*

Over interior doorway under the tower.

On upper part, the star ornament and six crosses within medallions; on lower part, a chain of interlacing circles, with beaded borders enclosing foliage, and joined by horizontal band.

CLIFTON HAMPDEN CHURCH, OXFORDSHIRE.*

Let into north wall.

Large sculpture with hunting scene, a hunter, wild boar, hounds, &c.

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v. new series, p. 278.

COMBERTON, LITTLE, CHURCH, WORCESTERSHIRE.

Over south doorway.

"Eight circular shell-like ornaments, surrounding a plain cross."

Associated Architectural Societies' Reports, vi., cxxxv., and 233.
Archæologia, xlvii., 166.

COVINGTON CHURCH, HUNTINGDONSHIRE.*

Over north doorway.

Two animals, a lion and dragon, facing each other.

Ecclesiastical and Architectural Topography of England, Diocese of Ely, Huntingdonshire, No. 42.

J. Romilly Allen, Early Christian Symbolism, fig. 140, p. 371.

CROXDALE CHURCH, DURHAM.*

Over south doorway.

Tree with a head at the apex, said to represent our Lord crucified on the Tree of Life.

Archæologia, xlvii., 168.

CURY CHURCH, CORNWALL.*

Over south doorway.

Five interlacing circles, and parts of two more, "the chain of endless rings, the emblems of eternity," also zigzag ornament, &c.

Lysons' Magna Britannia, Cornwall, p. ccxxviii.

Blight's Churches of West Cornwall, p. 30.

A. H. Cummings, Churches and Antiquities of Cury and Gunwalloe, p. 24.

The Reliquary and Illustrated Archæologist, viii., 114.

DANBY WISKE CHURCH, YORKSHIRE.*

Over south doorway.

Large figure, between two other human figures, that on his right, probably a female. He is presenting a book to the figure on his left.

Erroneously stated to be Earl Alan and Copsi and his man Landric.

Whitaker, History of Richmondshire, i., 255.

Archæologia, xlvii., 175.

DARLEY CHURCH, DERBYSHIRE.

Affixed to the west end of the tower.

"A square stone carved with two fabulous animals, one a wyvern."

"Another stone found in the churchyard contained portions of sculptured animals of a similar kind. They originally formed part of a tympanum or of a lintel."

DARLEY CHURCH, DERBYSHIRE—*cont.*

Additional Manuscripts, British Museum, 9463.

J. C. Cox, Churches of Derbyshire, vol. ii., pl. vii., p. 168.

British Archæological Association Journal, vi. new series, 249.

DINTON CHURCH, BUCKINGHAMSHIRE.*

Over south doorway.

Round the tympanum, and on under side of the lintel, the beaded guilloche ornament. In centre two animals (? lions) on either side of the Tree of Spiritual Life and Knowledge, devouring the fruit, and below the inscription:—

† PREMIAPROMERITSSIQISDESPETHABENDA
AVDIATHICPRCEPTASIBIQVESITRETINSNDA†

On the lintel is the combat between St. Michael and Satan.

Lysons' Magna Britannia, Buckinghamshire, p. 486.

Archæologia, x., 167.

Berks, Bucks, and Oxon Archæological Journal, vi., 77.

Records of Buckinghamshire, viii., 225.

Lipscomb, History of the County of Buckingham, vol. ii., p. 146.

J. Romilly Allen, Early Christian Symbolism, pp. 273, 285.

Sheehan, History of Buckinghamshire, p. 117.

British Archæological Association Journal, vi. new series, 242.

DOWNE ST. MARY CHURCH, DEVONSHIRE.*

Over south doorway.

On lintel of a former doorway.

A small human figure between a dragon and (?) a dog. Two bunches of foliage and three roses within medallions are also introduced, and a cable band runs along the lower portion.

Lysons' Magna Britannia, Devonshire, p. cccxxiv.

Rickman's Gothic Architecture, 3rd ed., p. 162.

J. Romilly Allen, Early Christian Symbolism, p. 285.

DUNTON CHURCH, BUCKINGHAMSHIRE.*

Over (blocked) north doorway.

Scroll work on main part of lintel. On west portion our Lord standing over a prostrate figure, probably performing a miracle, with an angel and female looking on. A cloud symbolising the presence of the Almighty, and a star above. On east portion (?) an animal.

Berks, Bucks, and Oxon Archæological Journal, vi., 76.

Records of Buckinghamshire, viii., 224.

DUXFORD, ST. JOHN'S CHURCH, CAMBRIDGESHIRE.*

Over south doorway.

A Maltese cross enclosing a rose.

Archæologia, xlvii., 165.

EGLETON CHURCH, RUTLANDSHIRE.*

Over south doorway.

In centre of the tympanum, a six-foiled geometrical figure, (?) a rose within a circular cable border, which also encloses a series of shallow concentric circles. On the right is a dragon, and on left (?) a lion, both with claws on the cable border, and tugging at either end of another cable above it. On the lintel is a band of scroll foliage, with cable above and wavy line below.

The Antiquary, xi., 52.

J. Romilly Allen, *Early Christian Symbolism*, pp. 253, 285.

The Rutland Magazine, i., 172, 176.

EGLOSKERRY CHURCH, CORNWALL.**

Over blocked north door.

An animal with forelegs and fish's tail, (?) intended for a serpent.

Over south doorway, interior.

The Agnus Dei with cross.

The Illustrated Archæologist, ii., 11, 12.

ELKSTONE CHURCH, GLOUCESTERSHIRE.*

Over south doorway.

Our Lord in Majesty, surrounded by the emblems of the Evangelists, and with the Agnus Dei with cross and banner on the left. Above is the hand of the Almighty. A scroll pattern coming from a human head runs round the outer verge of the tympanum. The Evangelists bear scrolls still retaining traces of their names.

Lysons' Antiquities of Gloucestershire, pl. viii.

Bristol and Gloucestershire Archæological Society's Transactions, 1879-1880, vol. iv., p. 39.

Archæologia, xlvii., 170.

J. Romilly Allen, Early Christian Symbolism, fig. 42, and pp. 163, 262, 265, 374.

ELY CATHEDRAL, CAMBRIDGESHIRE.**

Over the Priors' doorway, on south of nave.

On the tympanum and lintel, our Lord in Majesty, holding the book of the Gospels with a cross upon it, within a vesica borne up by two angels. This probably typifies the doctrine of the Ascension. Scroll foliage on the lintel.

Lysons' Magna Britannia, Cambridgeshire, p. 50.

Carter's Ancient Sculpture and Painting, ii., 16.

J. Romilly Allen, Early Christian Symbolism, fig. 91, p. 62.

J. Murray, Handbook to the Eastern Cathedrals, Ely, frontispiece, and p. 280.

Cathedrals, Abbeys, and Churches of England and Wales, i., 197.

Plaster Cast at the Crystal Palace.

Over the Monks' doorway, on south of nave.

Tympanum cut into a trefoil, with a star on each cusp, and crouching figure of an ecclesiastic filling up the remaining spandril space on each side.

ESSENDINE CHURCH, RUTLANDSHIRE.*

Above south doorway.

Our Lord in Majesty within a vesica, supported by an angel on either side. On the left of the vesica are the initials "IHC".

Blore's History of Rutland, p. 27, pl. iii.

Carter's Ancient Sculpture and Painting, vol. i., p. 11.

Carter's Ancient Architecture, vol. i., pl. xx.

Parker's Glossary of Architecture, pl. 44.

J. Romilly Allen, Early Christian Symbolism, fig. 92, and pp. 262, 263, 296.

Archæologia, xlvii., 173.

EVERTON CHURCH, NOTTINGHAMSHIRE.*

Over south doorway.

The heads from two dragons, and a band of the indented ornament.

J. Romilly Allen, Early Christian Symbolism, p. 285.

FARLEIGH HUNGERFORD CHURCH, SOMERSETSHIRE.

Let into the wall over south porch.

Tympanum from a former church with the following inscription:—

ΩΝΝΙΑΤΗΟCΕΜΠΛΥCΡΥCΕΓΛΟ
ΡΙΦΙΚΑΝSΜΙCΡΟCΟSΜῪ:ΩΓΕΝῪΤ
ΧΡῪΜΟSΙSΕΡΙῪΠΕΦΙΑΤΑSΙΛῪ

Gentleman's Magazine, 1794, pt. i., pp. 497, 498.

Rev. J. E. Jackson, M.A., F.S.A., A Guide to Farleigh Hungerford, p. 53 and plate.

FERRIBY, SOUTH, CHURCH, LINCOLNSHIRE.*

Let into the gable of the west porch.

A bishop, probably St. Nicholas, in attitude of benediction, with a Maltese cross within a circle on either side of him, and an eight-rayed star within a circle, or (?) a wheel, on each side of his head.

Archæologia, xlvii., 161.

Society of Antiquaries' Proceedings, new series, viii., 27.

J. Romilly Allen, Early Christian Symbolism, p. 319.

FINDERN CHURCH, DERBYSHIRE.*

Let into the inner north wall of nave.

At either end of the main portion is a quaint human figure.

On the central recessed portion a diaper of square billets, interrupted by a Maltese cross in the centre, and with a double row of the star ornament below.

The Reliquary, iii., 191.

Archæologia, xlvii., 165.

British Archæological Association Journal, vi. new series, 249.

J. Romilly Allen, Early Christian Symbolism, p. 253.

FORDINGTON CHURCH, DORSETSHIRE.*

Over south doorway.

Tympanum in shape three sides of an octagon, St. George on horseback contending with his enemies.

Parker, Glossary of Architecture, pl. 46.

Hutchins' History of Dorset, 3rd ed., ii., 798.

J. Romilly Allen, Early Christian Symbolism, fig. on title page, and p. 270.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture, 11th ed., i., pp. 87, 88.

British Archæological Association Journal, vi. new series, 243.

Sussex Archæological Collections, xlv., 99.

FOWNHOPE CHURCH, HEREFORDSHIRE.*

Let into the west wall of the nave.

The Virgin and Child, with interlacing foliage, amidst which is, on right a lion, (?) St. Mark, and on left a crow, or eagle, (?) St. John.

British Archæological Association Journal, ii., 268.

J. Romilly Allen, Early Christian Symbolism, p. 283.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture, 11th ed., i., 133 (note).

FRITWELL CHURCH, OXFORDSHIRE.*

Over south doorway.

In the centre a tree (or perhaps an altar with flame proceeding from it), and on either side an animal (? a lion) devouring the foliage (or perhaps with long foliated tongue). Band of foliage on the lintel.

Skelton's Antiquities of Oxfordshire. Ploughley Hundred, p. 5.

J. Romilly Allen, Early Christian Symbolism, p. 285.

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v. new series, p. 278.

GLOUCESTER, ST. NICHOLAS' CHURCH, GLOUCESTERSHIRE.*

Over south doorway.

The Agnus Dei, with cross and foliage springing from it, within a semi-circular arch, on either side of which is beaded scroll foliage.

Archæologia, xlvii., 170.

HALFORD CHURCH, WARWICKSHIRE.*

Over the north doorway.

An angel holding a scroll (or stole).

HALLATON CHURCH, LEICESTERSHIRE.*

Let into west wall of north porch.

The contest between St. Michael and Satan. St. Michael has three rescued souls in the folds of his cloak, while three more souls are rising (?) from Purgatory behind him.

Nicholl's History of Leicestershire, vol. ii., pl. ciii., p. 603.

J. H. Hill, History of Langton, &c., illustration to face p. 273.

J. Romilly Allen, Early Christian Symbolism, p. 273.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture, 11th ed., i., 132.

HALTHAM-SUPER-BAIN CHURCH, LINCOLNSHIRE.*

Over south doorway.

A Maltese cross within a circle in the centre, and various ornamental designs dotted about in an irregular manner over the remaining surface.

Associated Architectural Societies' Reports, xiii., 168.

Archæologia, xlvii., 165, 174.

HANDBOROUGH CHURCH, OXFORDSHIRE.**

Over south doorway.

The three upper limbs of a Maltese cross.

Over north doorway.

In the centre, St. Peter holding the keys seated with the Agnus Dei on his left, and a lion with a hand resting on its back, on his right. Over his head are four arches, with the cable and billet mouldings.

The subject seems to represent the tradition of St. Mark writing his Gospel at the dictation of St. Peter.

Britton's Architectural Antiquities of Great Britain, vol. v.

A Guide to the Architectural Antiquities in the Neighbourhood of Oxford, p. 148.

Skelton's Antiquities of Oxfordshire, frontispiece.

Archæologia, xlvii., 166.

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v. new series, p. 279.

HART CHURCH, DURHAM.

In south wall of chancel, formerly in tower wall.

Sculpture of St. George and the Dragon.

Surtees, History of Durham, vol. iii., p. 96.

Hutchinson, History of Durham, iii., 43.

Murray's Handbook for Durham.

HAWKSWORTH CHURCH, NOTTINGHAMSHIRE.*

Let into south wall of tower.

Round the tympanum, roses and stars within circles. In the centre a cross, and on either side a thief on smaller cross, that on left with wings or sleeves. Above on west is the Agnus Dei, and on east an archangel, both within circular medallions. On the west side is the following inscription:—

GAV

TER

VSET

VXOREIVS

CECELINA

FECERVNT

FACERE ECCLESIAM ISTAM INHONORĒ

DÑI NRI ET SĒE MARIE VIRGINIS

ET OMNIVM SĀORVM DEI SIMVL

Walter (and Cecelina) is said to have been lord of Blankney, Lincolnshire, *circ.* 1150.

HEREFORD, ST. GILES' HOSPITAL, HEREFORDSHIRE.*

Let into the wall of the almshouses.

Christ in Majesty within a vesica supported by four angels, typifying the Ascension, with a band of scroll foliage round the tympanum.

Compare with the examples at Rowlstone and Shobdon.

HEYTHROP CHURCH, OXFORDSHIRE.

Over former north doorway.

Tympanum, with transverse lines and a Maltese cross in the centre. Lozenge ornament on the lintel, which is pentagonal.

Destroyed.

HIGHWORTH CHURCH, WILTSHIRE.*

Above vestry doorway, north side of chancel.

David killing the lion, with a band of foliage carried round the tympanum.

Gentleman's Magazine, 1833, pt. i., p. 398.

HOGNASTON CHURCH, DERBYSHIRE.*

Over south doorway.

A hog and other animals and birds being brought by a bishop or abbot to worship the Agnus Dei.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture, 11th ed., i., 129.

J. C. Cox, Churches of Derbyshire, ii., 490.

Archæologia, xlvii., 169, 171.

J. Romilly Allen, Early Christian Symbolism, fig. 86, pp. 255, 319, 374.

A Drawing in the Society of Antiquaries' Library.

British Archæological Association Journal, vi., new series, 251.

HOUGHTON-LE-SPRING CHURCH, DURHAM.*

Let into north interior wall of chancel.

Two dragons and band of indented ornament.

Perry and Henman, Illustrations of the Mediæval Antiquities in the County of Durham, pl. 44.

Archæologia Æliana, vol. vi. new series, p. 186.

J. Romilly Allen, Early Christian Symbolism, p. 285.

HOVERINGHAM CHURCH, NOTTINGHAMSHIRE.*

Over north doorway.

On recessed portion, the contest between St. Michael and the Dragon. Behind the saint is the Agnus Dei with cross, and above his head the hand of the Almighty coming from a cloud. At the lower corners of the main portion are St. Peter and a bishop giving the benediction.

Associated Architectural Societies' Reports, x., 44.

Kelly's Postal Directory for Nottinghamshire.

J. Romilly Allen, Early Christian Symbolism, figs. 43, 115, 120, pp. 163, 255, 259, 273, 274, 319.

HUCKNALL, AULT, CHURCH, DERBYSHIRE.*

Let into the west wall.

Large tympanum and lintel. On the former is the legend of St. Margaret, with (?) the Agnus Dei and a small animal. On the lintel is the combat between St. George and the Dragon, a large cross separating the combatants.

[The subject on the tympanum is wrongly interpreted by the authorities cited.]

Associated Architectural Societies' Reports, xii., 162.

J. C. Cox, Churches of Derbyshire, i., 242.

J. Romilly Allen, Early Christian Symbolism, fig. 137, pp. 274, 285, 366.

Archæologia, xlvii., 167.

Gentleman's Magazine, 1799, pt. i., p. 449.

British Archæological Association Journal, vi. new series, 250, 267.

HUNMANBY CHURCH, YORKSHIRE.

South doorway.

On the lintel, a cross patée.

Carter's Ancient Architecture, pt. i., pl. xv.

INGLESHAM CHURCH, WILTSHIRE.*

Let into the south wall.

Sculpture of the Virgin and Child with the hand of the Almighty and name "Maria" above.

Hall, The Book of the Thames, p. 41.

IPSTONES CHURCH, STAFFORDSHIRE.*

Let into south interior wall of nave.

Two animals in a combatant attitude, and a band of foliage round upper portion.

IPSWICH, ST. NICHOLAS CHURCH, SUFFOLK.*

On tympanum of a former doorway.

A wild boar, and inscription.

On other stones let into the walls.

St. Michael and the Dragon with inscription, and figures of Apostles with their names.

These are all probably of pre-Norman date.

British Archæological Association Journal, i., 146.

J. Romilly Allen, Early Christian Symbolism, figs. 96, 116, 149, and pp. 273, 315, 319, 333, 385.

KEDLESTON CHURCH, DERBYSHIRE.*

Over south doorway.

A man on horseback blowing a horn and traces of other figures. Band of the antique ornament on the lintel.

J. C. Cox, Churches of Derbyshire, iii., 175.

J. Romilly Allen, Early Christian Symbolism, p. 285.

British Archæological Association Journal, vi. new series, 252.

KEMPLEY CHURCH, GLOUCESTERSHIRE.*

Over south doorway.

The Tree of Spiritual Life and Knowledge.

Archæological Journal, xxxiv., 270.

KENCOTT CHURCH, OXFORDSHIRE.*

Over south doorway.

Sagittarius (with name above) discharging an arrow into the jaws of a dragon. A band of the star ornament on the lintel.

Skelton's Antiquities of Oxfordshire.

Ecclesiastical and Architectural Topography of England, Diocese of Oxford, Oxfordshire, No. 193.

J. Romilly Allen, Early Christian Symbolism, fig. 133, pp. 285, 362, 364.

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v. new series, p. 278.

W. J. Monk, Walks and Drives around Burford, p. 92.

KILPECK CHURCH, HEREFORDSHIRE.*

Over south doorway.

The Tree of Spiritual Life and Knowledge, chevrons on the lintel.

Lewis, Illustrations of Kilpeck Church, pl. xiii.

The Builder, i., 277.

Archæologia, xxx., 62.

Country Life, 1903, vol. xiv., p. 740.

Cathedrals, Abbeys and Churches of England and Wales, ii., p. 484.

Plaster Cast at the Crystal Palace.

KIRKBAMPTON CHURCH, CUMBERLAND.*

Over north doorway.

? An ecclesiastic with pastoral staff, or a figure with sling, and two animals. It is suggested that the man represents David fighting the lion and bear, but it is more probably a bishop or abbot.

History and Topography of Cumberland and Westmoreland, p. 173.

Rev. W. S. Calverley, Early Sculptured Crosses, Shrines, and Monuments in the Diocese of Carlisle, p. 85.

KIRTLING CHURCH, CAMBRIDGESHIRE.*

Over south doorway.

Christ in Majesty, within a vesica.

Ecclesiastical and Architectural Topography of England; Diocese of Ely, Cambridgeshire, No. 182.

The Building News, vol. xxxv., October 9th, 1903.

KNOOK CHURCH, WILTSHIRE.*

Over south doorway.

The Tree of Spiritual Life and Knowledge, with a dragon on one side and another animal on the other.

The Reliquary, new series, i., 231.

J. Romilly Allen, Early Christian Symbolism, p. 285.

LANGFORD, LITTLE, CHURCH, WILTSHIRE.*

Over south doorway.

A bishop, probably St. Nicholas, giving the benediction, and a tree with three birds on the branches.

On the lintel, a wild boar hunt.

Hoare's History of Wiltshire, vol. ii., pl. iii., p. 19.

British Archaeological Association Journal, vi. 84, and vi. new series, 242.

Archæologia, xlvii., 176.

J. Romilly Allen, Early Christian Symbolism, pp. 284, 285, 320, 375, 387.

LANGPORT CHURCH, SOMERSETSHIRE.*

Over south doorway.

Segmental-headed lintel or tympanum,

In the centre the Agnus Dei with cross, within circular aureole, supported by an angel on either side. On one side is a bishop giving the benediction, on the other another ecclesiastic, probably the deacon.

Archæologia, xlvii., 170, 171.

LATHBURY CHURCH, BUCKINGHAMSHIRE.*

Let into the arch below the roodloft staircase.

The Tree of Spiritual Life and Knowledge, with a lion on one side, and (?) a horse and dog on the other.

Berks, Bucks, and Oxon Archæological Journal, vi., 77 and plate.

Records of Buckinghamshire, vol. iv., p. 43 and plate, and viii., 226, and plate.

LEACH, EAST, TURVILLE CHURCH, GLOUCESTERSHIRE.*

Over south doorway.

Christ in Majesty, within a vesica, supported by an angel on either side.

LECKHAMPTSTEAD CHURCH, BUCKINGHAMSHIRE.*

Over south doorway.

Large tympanum of two dates. The upper part is not sculptured, but has been painted with blotches of red colour. In the lower part an earlier tympanum has been inserted, with two dragons fighting over a small human figure, one claw of the eastern dragon rests on an altar, and behind it is, perhaps, an animal attacking it. On the lintel is the beaded ornamental star pattern.

Lipscomb, History of the County of Buckingham, vol. iii., p. 28.

Ecclesiastical and Architectural Topography of England, Diocese of Oxford, Buckinghamshire, No. 17.

Archæologia, xlvii., 178.

Records of Buckinghamshire, viii., 223.

Berks, Bucks, and Oxon Archæological Journal, vi., 75.

J. Romilly Allen, Early Christian Symbolism, p. 285.

Sheehan, History of Buckinghamshire, p. 282.

LEIGH, SOUTH, CHURCH, OXFORDSHIRE.*

Over south chancel doorway.

A cross, with a dentil on either side and a series of dentils round the semi-circular portion.

LEIGH, SOUTH, CHURCH, OXFORDSHIRE—*cont.*

A Guide to the Architectural Antiquities in the Neighbourhood of Oxford, p. 167.

The Ecclesiastical and Architectural Topography of England, Diocese of Oxford, Oxfordshire, No. 224.

Archæologia, xlvii., 166.

Oxford Architectural and Historical Society's Proceedings, new series, vol. iii., p. 30, and vol. v., p. 278.

LINCOLN CATHEDRAL, LINCOLNSHIRE.

In the cloisters.

Large sculptured stone, (?) part of a tympanum, in two portions; on one, Christ seated in Majesty with the Holy Dove above within a vesica, and with foliage above; on the other, a second vesica, with dotted star ornament, the emblems of St. John and St. Luke, an angel bearing up the vesica, and a figure of an Apostle.

LINLEY CHURCH, SHROPSHIRE.*

Over north doorway.

Border of ornamented star, in the centre a small nude figure, with a branch issuing from his mouth on either side, and filling up the remaining space with foliage.

Figured in *D. Parkes' Drawings of Remains of Antiquity, &c.*, British Museum, Add. MSS. 21,011.

D. S. H. Cranage, The Churches of Shropshire, vol. i., p. 203.

LINTON CHURCH, ROXBURGHSHIRE, SCOTLAND.*

Let into south wall.

A mailed horseman attacking two dragons, probably St. George. *The Church Architecture of Scotland*.

The Antiquary, 1883, viii., 34.

Berwickshire Naturalists Club Proceedings, vol. xviii., p. 160, pl. xxi.

Memorie of the Somervilles by James, 11th Lord Somerville, vol. ii., p. 45.

Murray's Handbook for Scotland.

LLANBADARN FAWR CHURCH, RADNORSHIRE, WALES.*

Over south doorway.

A tree growing out of a monster head with long ears, and an animal devouring the foliage on either side. On the left is a star or rose within a circle. On the lintel is the "tau" pattern.

Archæologia Cambrensis, 3rd series, vii., 299.

J. Romilly Allen, Early Christian Symbolism, p. 285.

LONDON, GUILDHALL LIBRARY.*

Stone dug up in St. Paul's Churchyard.

A stag with serpents twined round it, possibly typifying Virtue hampered by the Vices. On one side is an inscription in runes, to the effect that Kenal and Tuki caused this stone to be laid. It is nearly square with tassels in the corners, and is of pre-Norman date.

LOXBEARE CHURCH, DEVONSHIRE.*

Over south doorway.

On tympanum zigzag ornament. On the keystone of the lintel is the following inscription:—

+ AILMA
R FEC D
OMV

"Ailmar Fecit Domum."

Lysons' Magna Britannia, Devonshire, p. cccxxiii.

Rickman, Gothic Architecture, 3rd ed., p. 164.

LULLINGTON CHURCH, SOMERSETSHIRE.*

Over north doorway.

The Tree of Spiritual Life and Knowledge with two animals (? a lion and griffin) feeding off the branches on either side. A leaf ornament on the lintel.

Britton, The Architectural Antiquities of Great Britain, vol. iii., frontispiece.

J. Romilly Allen, Early Christian Symbolism, p. 285.

MALMESBURY ABBEY CHURCH, WILTSHIRE.***

Over south doorway.

Christ in Majesty within a vesica supported by an angel on either side. Round the upper part is a band of zigzag. On the lintel is the elliptic arched ornament. Considerable remains of colour and gilding have been found on the tympanum.

On the interior east and west walls of the porch under a semi-circular arch are six of the Apostles on either side, St. Peter occupying the northern position on the west, all adoring the figure of Christ in Majesty above the doorway. Above them on each side is an angel holding a scroll.

Vetusta Monumenta, vol. v., plates.

Britton, The Architectural Antiquities of Gt. Britain, vol. i., pl. ix.

Cockerell, Sculptures of Wells Cathedral, Appendix, p. 45.

List of Buildings having Mural Decorations, &c., pp. xxxviii., 169.

Murray's Handbook for Wiltshire, ed. 1869, p. 17.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture, 11th ed., i., 88.

MARTON, LONG, CHURCH, WESTMORELAND.**

Above west doorway.

The star ornament on the lintel and lower part of tympanum.

On the upper part—on right is a dragon; on left a large fish with human head, upper part of body and arms, or more probably a human figure emerging from its mouth, behind it is a cross patée. ? Is not this the legend of St. Margaret?

Above south doorway.

On right a large winged monster; above, a shield, on which is a cross, and a pair of wings and sword (? St. Michael).

At the side a double "M," , forming a quatrefoil. On left a large animal with the body of a lamb and a long winged neck and bird's head. (? The Agnus Dei.)

Compare these sculptures with those at Ault Hucknall,

MARTON, LONG, CHURCH, WESTMORELAND—*cont.*

Cumberland and Westmoreland Antiquarian and Archæological Society's Transactions, vol. v., p. 174.

Rev. W. S. Calverley, *Early Sculptured Crosses, Shrines, and Monuments in the Diocese of Carlisle*, p. 229.

J. Romilly Allen, *Early Christian Symbolism*, pp. 285, 369.

MIDDLETON STONEY CHURCH, OXFORDSHIRE.*

Over south doorway.

The Tree of Spiritual Life and Knowledge.

A Guide to the Architectural Antiquities in the Neighbourhood of Oxford, p. 44.

Parker, *The Glossary of Architecture*.

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v., new series, p. 278.

MILBORNE PORT CHURCH, SOMERSETSHIRE.*

Over south doorway.

Two lions surrounded by a band of scroll foliage.

MINTLYN CHURCH, NORFOLK.

Formerly over south doorway.

A cable band forming a circle, as at Tottenhill. The cross within it, whether painted or sculptured, has disappeared.

On the lintel are five lozenges with a band of sawtooth on either side.

Cotman's Architectural Etchings, vol. ii., series iii., pl. xxix.

Dawson-Turner Collection, British Museum, xii., 148.

Archæologia, xlvii., 165.

MOCCAS CHURCH, HEREFORDSHIRE.**

Over south doorway.

On either side of a tree an animal devouring a human being, who is head downwards. It has been suggested

MOCCAS CHURCH, HEREFORDSHIRE—*cont.*

that this represents the bears tearing the children who mocked Elisha. More probably it is an exemplification of the doctrine of the animals and the Tree of Spiritual Life and Knowledge, as explained in the example at Dinton.

Over north doorway.

A lion amidst interlacing foliage.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture,
11th ed., i., 90.

MORETON VALENCE CHURCH, GLOUCESTERSHIRE.*

Over north doorway.

The contest between St. Michael and Satan. Several figures behind St. Michael. On the lintel is the chevron and scallop ornament.

Lysons' Antiquities of Gloucestershire, pl. xxxvi.

J. Romilly Allen, Early Christian Symbolism, pp. 269, 273.

Kelly's Directory for Gloucestershire.

MORTON, CASTLE, CHURCH, WORCESTERSHIRE.*

Over north doorway.

The Agnus Dei with cross.

Associated Architectural Societies' Reports, vi.; 233; xv., xcvi.

Archæologia, xlvii., 170.

Illustrations of Worcestershire, Society of Antiquaries' Library,
vol. ii.

MORVILLE CHURCH, SHROPSHIRE.*

Over south chancel doorway.

The Tree of Spiritual Life and Knowledge, within a cable border.

Eyton's Antiquities of Shropshire, i., 42.

D. S. H. Cranage, Churches of Shropshire, vol. i., p. 334.

MYLOR CHURCH, CORNWALL.**

Over west doorway (? formerly built into gable of south porch).

Large Maltese cross.

Over north doorway.

Maltese cross within a circle and the chevron ornament.

Over the priests' doorway.

Lintel, "with cross and circle curiously combined."

Archæological Journal, x., 318.

Archæologia, xlvii., 166.

Lysons' Magna Britannia, Cornwall, p. ccxxviii.

Journal of the Royal Cornwall Institute, 1870, p. 172.

The Reliquary and Illustrated Archæologist, viii., 115, 116.

NETHERTON CHAPEL, WORCESTERSHIRE.*

Over south chancel doorway.

A large winged serpent.

Illustrations of Worcestershire, Society of Antiquaries' Library,
vol. ii.

Noake's Guide to Worcestershire, p. 147.

NEWTON PURCELL CHURCH, OXFORDSHIRE.*

Formerly over north, now over south doorway.

A large bird, with a serpent curled up behind it, in the
midst of foliage. Star ornament on the lintel.

Skelton's Antiquities of Oxfordshire.

*Proceedings and Excursions of the Oxford Architectural and
Historical Society*, vol. v. new series, p. 278.

NEWTON, WOLD, CHURCH, YORKSHIRE.*

Over south doorway.

On a chequered ground, a Maltese cross within a circle, with
three circular discs above the left, and a ring above the
right, arm.

*Sheahan and Whellan, History and Topography of the City of
York, &c.*, ii., 492.

J. Romilly Allen, Early Christian Symbolism, p. 253.

NORMANTON CHURCH, DERBYSHIRE.

Tympanum or lintel of a former doorway, preserved within the modern church.

In the centre, Christ on the cross with a figure on either side, probably the Virgin and St. John. On the sinister side a large animal, and behind it a man, perhaps holding a horn. On the dexter side a figure seated, and three other figures. Band of zigzag ornament below.

The Reliquary, ii., 5.

Archæologia, xlvii., 168.

British Archæological Association Journal, vi. new series, 252.

NORTON, BRIZE, CHURCH, OXFORDSHIRE.*

Over the south doorway.

On a chequered ground a tree or bunch of foliage, with a bordering of leaves. Beaded foliage and chevrons on the lintel, and a band of sawtooth on the edge.

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v. new series, p. 278.

OLDBERROW CHURCH, WORCESTERSHIRE.

Over north doorway.

A Maltese cross within a circle.

ONGAR, HIGH, CHURCH, ESSEX.*

Over south doorway.

Three rows and part of a fourth, with a series of Maltese crosses within circular medallions. Raised and recessed zigzag on face, and lozenge on soffit of lintel.

Building News, 1902, vol. lxxxiii., p. 133.

Durrant's Handbook for Essex, p. 163.

PAMPISFORD CHURCH, CAMBRIDGESHIRE.*

Over south doorway. "

Round the semi-circular portion, ten subjects within separate arched divisions, said to represent the history and martyrdom of St. John the Baptist.

The Antiquary, xviii., 38.

PARWICH CHURCH, DERBYSHIRE.*

Over the west, formerly over the south, doorway.

The Agnus Dei supporting a wheel cross, and a stag, each trampling a serpent beneath its feet. Above the Agnus is a bird; above the stag a pig, and behind it a lion.

J. C. Cox, Churches of Derbyshire, ii., 410, and illustration, p. 490.

Archæologia, xlvii., 169, 172.

J. Romilly Allen, Early Christian Symbolism, pp. 254, 259, 374.

British Archæological Association Journal, vi. new series, 254.

The Reliquary, xxi., 201.

PATRIXBOURNE CHURCH, KENT.*

Over south doorway.

Christ in Majesty with an angel supporting the vesica, and perhaps two of the emblems of the Evangelists on either side. Below another figure seated with scrolls and two griffins on each side.

The Antiquarian Itinerary, vol. vi.

Glynne, The Churches of Kent, p. 26.

F. W. Cross and J. R. Hall, Rambles round Old Canterbury, pp. 139, 140.

British Archæological Association Journal, vi. new series, 242.

PAXTON, LITTLE, CHURCH, HUNTINGDONSHIRE.*

Over south doorway.

In the centre a large cross within a circle on a stem. On the dexter side is an archbishop with cross and hand extended over an animal prostrated at the foot of the

PAXTON, LITTLE, CHURCH, HUNTINGDONSHIRE—*cont.*

cross. Above him is an indistinct object, probably the hand of the Almighty. On the sinister side is perhaps the Agnus Dei, and a monster with human head prostrated at the foot of the cross.

Archæologia, xlvii., 166, 167.

J. Romilly Allen, Early Christian Symbolism, p. 253.

PEAKIRK CHURCH, NORTHAMPTONSHIRE.*

Over the south doorway.

In the centre a kind of triple fan, said to be emblematical of the Blessed Trinity, with a band of indented ornament below, and of a sort of "linen panel" pattern, and pellets round the semi-circular portion.

Country Life, 1904, vol. xv., p. 72.

PEDMORE CHURCH, WORCESTERSHIRE.*

Over the south doorway.

Christ in Majesty within a beaded vesica, terminating on dragons' heads, on which He is trampling. On either side are two of the Evangelistic emblems.

This sculpture should be compared with that at the neighbouring chapel of St. Kenelm's.

Nash's History of Worcestershire, i., 597; ii., 239.

Ashby de la Zouch Anastatic Drawing Society, 1857, pl. xxi.

Illustrations of Worcestershire, Society of Antiquaries' Library, vol. iii.

Noake's Guide to Worcestershire, p. 296.

J. Romilly Allen, Early Christian Symbolism, pp. 262, 265.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture, 11th ed., i., 130.

PENMON PRIORY CHURCH, ANGLESEY, WALES.

Over the south doorway.

A recumbent animal, partly surrounded by a band of the interlacing scroll ornament.

PENMON PRIORY CHURCH, ANGLESEY, WALES—*cont.*

Archæological Journal, i., 124.

Archæologia Cambrensis, iv., 199.

J. Romilly Allen, Early Christian Symbolism, p. 386.

PENNINGTON, LOPPERGARTH, LANCASHIRE.*

Tympanum now over doorway of Beckside farm, probably brought from the church. An archangel (? St. Michael) and Runic inscription.

Cumberland and Westmoreland Antiquarian and Archæological Society's Transactions, new series, iii., 373.

PEN SELWOOD CHURCH, SOMERSETSHIRE.*

Over the south doorway.

On the lintel, the Agnus Dei supporting a wheel cross within a circular aureole, with a conventional animal on either side.

Phelp's History of Somerset, i., 182; ii., 192.

Antiquarian and Topographical Cabinet, vol. ix.

Archæologia, xlvii., 170, 171.

J. Romilly Allen, Early Christian Symbolism, pp. 254, 259, 331.

PERRAN ARWORTHAL CHURCH, CORNWALL.*

Over south doorway.

The Agnus Dei. A band of foliage round semi-circular portion.

The Illustrated Archæologist, ii., 13.

Reliquary and Illustrated Archæologist, iv., 93.

PITSFORD CHURCH, NORTHAMPTONSHIRE.*

Over south doorway.

A man on foot, fighting a large dragon. Behind the dragon is a tree and two birds. There is beaded interlaced

PITSFORD CHURCH, NORTHAMPTONSHIRE—*cont.*

work on the intervening spaces, and two wings behind the man. This is said to represent St. George and the Dragon.

Baker's History of Northamptonshire, i., 64.

J. Romilly Allen, Early Christian Symbolism, p. 269.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture, 11th ed., i., 88.

PORTSKEWIT CHURCH, MONMOUTHSHIRE.

Over north doorway.

A Greek cross.

British Archæological Association Journal, x., 288.

Archæologia, xlvii., 166.

J. Romilly Allen, Early Christian Symbolism, p. 253.

PRESTBURY CHURCH, CHESHIRE.*

Over west doorway.

Christ in Majesty within a vesica held by an angel and smaller figure on either side.

Ormerod, History of the County Palatine and City of Chester, 2nd ed., iii., 656.

Earwaker, East Cheshire, ii., frontispiece, and pp. 188, 191.

Lysons' Magna Britannia, Cheshire, p. 439.

J. Romilly Allen, Early Christian Symbolism, p. 262.

PRESTON (BY LEDBURY) CHURCH, GLOUCESTERSHIRE.*

Over north doorway.

The Agnus Dei holding a cross.

Archæologia, xlvii., 170.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture, 11th ed., i., 90.

QUENINGTON CHURCH, GLOUCESTERSHIRE.**

Over south doorway.

The Coronation of the Virgin, with the Evangelistic emblems, two cherubim, and the heavenly mansions. There is a triple band of zigzag round the semi-circular portion.

Over north doorway; recessed under a semi-circular arch supported on side shafts.

"The Descent into Hell." Christ pressing the cross into the mouth of Satan, who lies on his back with his hands tied together, while three figures rise from the jaws of purgatory represented by the mouth of a fish. Above is the sun enclosing a head or the hand of the Almighty.

Archæologia, x., pl. viii., p. 129, and xlvii., 172.

Archæological Journal, xxxviii., 86.

J. Eccleston, *An Introduction to English Antiquities*, p. 105.

J. Romilly Allen, *Early Christian Symbolism*, figs. 93, 99, pp. 266, 278.

M. H. Bloxam, *Principles of Gothic Ecclesiastical Architecture*, 11th ed., i., 129, 133 (note).

RAME CHURCH, CORNWALL.

Fragment of a tympanum built into west wall of south aisle.

In the centre, a large Maltese cross within a circle.

On the dexter side a smaller Maltese cross also within a circle, and on the sinister side a six-leaved rose, or six-rayed star, also within a circle.

The Antiquary, xii., 37.

The Reliquary and Illustrated Archæologist, viii., 116.

RIBBESFORD CHURCH, WORCESTERSHIRE.*

Over north doorway.

An archer shooting an arrow at a monster from which a fawn is escaping. Round the upper part is a band of the star ornament. The surface is diapered with beaded bands.

Ashby de la Zouch Anastatic Drawing Society, 1859, pl. xx.

RIBBESFORD CHURCH, WORCESTERSHIRE—cont.

Illustrations of Worcestershire, Society of Antiquaries' Library,
vol. iii.

Noake, The Rambler in Worcestershire, 2nd series, p. 144.

Noake's Guide to Worcestershire, p. 38.

J. Romilly Allen, Early Christian Symbolism, p. 285.

RIDLINGTON CHURCH, RUTLANDSHIRE.*

Over vestry door interior, at west end of south aisle.

Two animals, a lion and a griffin, and below them an eight-spoked wheel within a circle. Above the lion is some lettering, perhaps the name "John." A band of the guilloche ornament runs round the tympanum.

Archæologia, xlvii., 174.

The Antiquary, xi., 117.

J. Romilly Allen, Early Christian Symbolism, p. 285.

ROCHESTER CATHEDRAL, KENT.**

Over the west doorway.

Within a vesica having a diapered background, and supported by an angel on either side, Christ in Majesty. On each side are two of the Evangelistic emblems. On the lintel are a series of nimbed figures; one, perhaps, represents the Virgin and Child.

Caveley's Gothic Architecture, plates 4 and 5.

J. Romilly Allen, Early Christian Symbolism, p. 262.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture,
11th ed., i. 88.

Murray, Handbook to the English Cathedrals, pt. ii., Rochester,
frontispiece.

Cathedrals, Abbeys, and Churches of England and Wales, i., 160.

Within walled-up arch of Chapter House.

Abraham offering up Isaac on Mount Moriah, with the ram caught in the thicket by its horns, and above the hand of the Almighty coming from a cloud. Round the semi-circular portion are two bands of cable between beaded

ROCHESTER CATHEDRAL, KENT,—*cont.*

lines, then a foliated pattern with beaded roundels,
and below it an inscription, part only, "ARIES PER
CORNVA," being now discernible.

On the lintel are winged monsters and foliage.

J. Romilly Allen, Early Christian Symbolism, p. 211.

ROCHFORD CHURCH, HEREFORDSHIRE.*

Over the blocked-up north doorway.

The Tree of Spiritual Life and Knowledge. A cable band

*Proceedings and Excursions of the Oxford Architectural and
Historical Society, vol. v. new series, p. 278.*

ROWLSTONE CHURCH, HEREFORDSHIRE.*

Over south doorway.

Christ in Majesty within a beaded vesica, supported by four
angels. Cable band round the semi-circular portion.

This should be compared with the examples at Hereford and
Shobdon.

*Architectural Association Sketch Book, 1869-1870, vol. iii.,
pl. 21.*

Hereford Diocesan Calendar, 1871, frontispiece.

J. Romilly Allen, Early Christian Symbolism, p. 262.

RUARDEAN CHURCH, GLOUCESTERSHIRE.*

Over south doorway.

St. George and the Dragon.

Gentleman's Magazine, 1831, pt. i., pp. 403, 404, 488.

J. Romilly Allen, *Early Christian Symbolism*, p. 269.

M. H. Bloxam, *Principles of Gothic Ecclesiastical Architecture*,
11th ed., i., 131.

ST. BEES PRIORY CHURCH, CUMBERLAND.*

Lintel of a former doorway.

St. Michael and the Dragon, and knotted patterns.

*Cumberland and Westmoreland Antiquarian and Archæological
Society's Transactions*, ii., 27.

Rev. W. S. Calverley, *Early Sculptured Crosses, Shrines, and
Monuments in the Diocese of Carlisle*, p. 259.

J. Romilly Allen, *Early Christian Symbolism*, pp. 274, 331.

Reliquary and Illustrated Archæologist, vi., 130.

British Archæological Association Journal, vi. new series, 267.

Victorian History of the County of Cumberland, i., 275.

ST. KENELM'S CHAPEL, SHROPSHIRE.*

Over south doorway.

Christ in Majesty within a vesica, supported by an angel on
either side. Above are four serpents with their coils
intertwined.

This example should be compared with that at Pedmore.

Rev. E. Williams, *Drawings, &c. in Shropshire*, ii., 399.

Illustrations of Worcestershire, Society of Antiquaries' Library,
vol. ii.

Nash's *History of Worcestershire*, i., 519.

Noake, *The Rambler in Worcestershire*, 1st series, p. 197.

J. Romilly Allen, *Early Christian Symbolism*, p. 262.

ST. MICHAEL CARHAYES CHURCH, CORNWALL.*

Over north doorway.

The Agnus Dei with cross.

ST. MICHAEL CARHAYES CHURCH, CORNWALL—*cont.*

The Illustrated Archæologist, ii., 13.

The Reliquary and Illustrated Archæologist, iv., 92.

Lysons' Magna Britannia, Cornwall, p. ccxxviii.

British Archæological Association Journal, vi., new series, 244.

ST. THOMAS-BY-LAUNCESTON CHURCH, CORNWALL.*

Let into outer south wall of south porch.

Tympanum of former doorway, with the Agnus Dei with cross on upper part; a four-leaved rose and Maltese cross, both within circular borders, on the lower.

The Illustrated Archæologist, ii., 14.

SALFORD CHURCH, OXFORDSHIRE.*

Over north doorway.

In the centre a Maltese cross within a circle, guarded by Sagittarius on the east, and a lion on the west side.

The Ecclesiastical and Architectural Topography of England, Diocese of Oxford, Oxfordshire, No. 82.

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v. new series, p. 278.

J. Romilly Allen, Early Christian Symbolism, fig. 135, pp. 253, 285, 364, 383.

Archæologia, xlvii., 166.

SANDWICH, ST. CLEMENT'S CHURCH, KENT.*

Over north-west interior of belfry doorway.

Round the upper part a stag, beaded circles, zigzag and horizontal bands; on the lower part beaded interlaced semi-circles.

Glynne, The Churches of Kent, p. 40.

Antiquarian and Topographical Cabinet, vol. vii., frontispiece.

SANTON DOWNHAM CHURCH, SUFFOLK.

Above the south doorway.

Sculpture, (?) part of a former tympanum, with a lion devouring fruit from the branch of a tree.

Ecclesiastical and Architectural Topography of England, Suffolk,
No. 439.

SEATON DELAVAL CHAPEL, NORTHUMBERLAND.

Over north doorway.

A head, part of a subject now effaced.

SHALFLEET CHURCH, ISLE OF WIGHT.*

Over north doorway.

A male figure with a lion on either side; no doubt intended to represent Daniel in the den of lions. Wrongly interpreted by most of the authorities.

Sir H. Englefield's Isle of Wight, pl. xiv.

Britton's Architectural Antiquities of Great Britain, vol. v.,
plate.

British Archæological Association Journal, xi., 276.

Barber's Picturesque Illustrations of the Isle of Wight, p. 51.

Murray's Handbook for Surrey, Hants, &c.

J. Romilly Allen, Early Christian Symbolism, p. 284.

Stone, Architectural Antiquities of the Isle of Wight, vol. ii.,
p. 52, and pl. cii.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture,
11th ed., i. 90.

SHERBORNE, GLOUCESTERSHIRE.*

Over doorway of No. 88 cottage.

A plain Maltese cross with a rather more ornate cross on
either side.

SHIRLEY CHURCH, DERBYSHIRE.*

Let into east wall, exterior of south aisle.

Part of a large lintel, with various animals and birds, apparently biting and pecking each other.

J. C. Cox, Churches of Derbyshire, iii., 274.

British Archæological Association Journal, vi. new series, 256.

SHOBDON, HEREFORDSHIRE.**

Two tympana from the old church, built up as part of a triumphal arch in the Park.

On that to the right of the central arch.

Christ in Majesty within a vesica, supported by four angels.

This should be compared with the examples at Hereford and Rowstone.

Plaster Cast at the Crystal Palace.

On that to the left of the central arch.

The Descent into Hell. Christ with cross pressed into the mouth of Satan prostrate before him, two pairs of figures reverently beholding him.

This should be compared with the example at Beckford.

G. R. Lewis, The Ancient Church of Shobdon, plates 14 and 18.

Dugdale, Monasticon Anglicanum, vi., 345.

Rickman, Gothic Architecture, 5th ed., p. 73.

Parker, Introduction to the Study of Gothic Architecture, 2nd ed., p. 67.

Archæological Journal, i., 231.

J. Romilly Allen, Early Christian Symbolism, pp. 262, 281.

Archæologia, xlvii., 172.

SIDDINGTON CHURCH, GLOUCESTERSHIRE.*

Over south doorway.

Christ delivering the keys to St. Peter and the book to St. Paul.

Lysons' Antiquities of Gloucestershire, pl. xxxviii.

J. Romilly Allen, Early Christian Symbolism, pp. 284, 313.

SISTON CHURCH, GLOUCESTERSHIRE.*

Over south doorway.

In the centre a conventional tree, no doubt the Tree of Spiritual Life and Knowledge. Round the semi-circular portion a cable band, and above a series of hollow roundels. On either side a cross with circular terminations to the limbs. On the lintel are some dentils, lozenges, leaves, &c.

The tympanum is probably earlier than the arch.

Reliquary and Illustrated Archæologist, vi., 54.

British Archæological Association Journal, vi. new series, 260.

SOUTHWELL MINSTER, NOTTINGHAMSHIRE.*

In north transept, north-west corner interior, over doorway to a turret.

In the centre, the contest between St. Michael and Satan. On the left portion, David rescuing the lamb from the lion. On the lintel, scroll foliage, the cable, guilloche, and other ornaments.

Carter, Ancient Sculpture and Painting, ii., 38.

Associated Architectural Societies' Reports, x., 44.

G. M. Livett, Guide to Southwell Minster, p. 128.

J. Romilly Allen, Early Christian Symbolism, p. 273.

STANFORD DINGLEY CHURCH, BERKSHIRE.*

Over south doorway.

At apex of tympanum, which is cut into a trefoil, a large rose, within a circular medallion. Of very late date.

Berks, Bucks, and Oxon Archæological Journal, vi., 15.

STANLEY, ST. LEONARD'S CHURCH, GLOUCESTERSHIRE.*

In south wall, interior, of chancel.

Two animals, one presenting an apple to the other, supposed to be symbolical of Adam and Eve. A leaf ornament on the lintel.

STANTON-BY-BRIDGE, DERBYSHIRE.

Let into a wall at St. Bride's.

A tympanum with an animal (? a fox) sculptured on it.

British Archæological Association Journal, viii., 153, and vi.
new series, 256.

J. C. Cox, Churches of Derbyshire, iii., 472.

STANTON, STONEY, CHURCH, LEICESTERSHIRE.*

Over north chancel, formerly over south doorway.

In the centre a dragon biting at a winged animal, which is attacking it from behind. On this latter a bird is pouncing. On the left is a curious horned animal, the Agnus Dei, with one claw of the dragon in its mouth. Behind it is a bishop or abbot in attitude of benediction. Small deeply-cut window opening by his left hand.

Nicholl's History of Leicestershire, iv., 971.

Archæologia, xlvii., 170, 176.

J. Romilly Allen, Early Christian Symbolism, pp. 284, 319.

STEWKLEY CHURCH, BUCKINGHAMSHIRE.*

Over west doorway.

Tympanum divided so as to form two semi-circles. The central part is now plain, but on either side is a dragon in adoration of the subject formerly sculptured or painted on it, and some foliage, and another smaller dragon on the south side.

Lysons' Magna Britannia, Buckinghamshire, p. 486.

Lipscomb, History of the County of Buckingham, vol. iii.,
p. 475.

Berks, Bucks, and Oxon Archæological Journal, vi., 79.

Records of Buckinghamshire, viii., 229.

STOCKTON CHURCH, WORCESTERSHIRE.

Over south doorway.

(?) part of a tympanum, with a tree and an animal.

Let into interior wall, on either side of chancel arch.

Two tympana, discovered under the whitewash in 1898.

On one, supposed to have been over north doorway, a

(?) wolf. On the other, supposed to have been over the south chancel doorway, the Agnus Dei.

STOKE-SUB-HAMDON CHURCH, SOMERSETSHIRE.*

Over north doorway.

In the centre is a tree with three birds plucking the fruit.

On the right is the Agnus Dei supporting the cross.

Below, on either side of the stem of the tree, is Sagittarius shooting an arrow at a lion. On the left side and on the lintel is part of an inscription "SAGITARIUS M V LEO." (? Sagitarius Militatur Versus Leonem.)

Somerset Archæological and Natural History Society's Proceedings, xvii., 56.

Archæologia, xlvii., 170.

J. Romilly Allen, *Early Christian Symbolism*, fig. 87, pp. 255, 285, 364, 383, 387.

M. H. Bloxam, *Principles of Gothic Ecclesiastical Architecture*, 11th ed., i., 90.

STONELEIGH CHURCH, WARWICKSHIRE.*

Over blocked-up north doorway.

On upper part two interlaced serpents, below two animals (? lions). On the intervening spaces a fish, two roses, a bunch of foliage, &c.

Parker, Glossary of Architecture, 4th ed., pl. 46.

The Reliquary, new series, ii., 232.

J. Romilly Allen, *Early Christian Symbolism*, p. 285.

M. H. Bloxam, *Principles of Gothic Ecclesiastical Architecture*, 11th ed., i. 88.

STOTTESDON CHURCH, SHROPSHIRE.*

Over west doorway.

Upright and diagonal lines, head at apex. On the lintel three animals, two upside down, and (?) a net, perhaps a hunting scene probably of Saxon date.

Rev. E. Williams, Drawings, &c. in Shropshire, ii., 28.

British Archæological Association Journal, xxiv., 201.

D. S. H. Cranage, The Churches of Shropshire, vol. i., p. 365.

STOW LONGA CHURCH, HUNTINGDONSHIRE.*

Over south chancel doorway.

In the centre a mermaid, on the left an animal with foot on an altar, on the right (?) the Agnus Dei.

Archæologia, xlvii., 170, 171.

Drawing in the Society of Antiquaries' Library.

J. Romilly Allen, Early Christian Symbolism, fig. 131, pp. 285, 360, 368.

STRATFORD, WATER, CHURCH, BUCKINGHAMSHIRE.**

Over south doorway.

Christ in Majesty within a vesica, supported by an angel on either side. On the lintel is an arcade of interlacing semi-circular-headed arches.

Over north chancel doorway.

The Agnus Dei with cross on a diapered ground, below are two dragons, their bodies twisted into a guilloche pattern.

Lysons' Magna Britannia, Buckinghamshire, p. 486.

Lipscomb, History of the County of Buckingham, vol. iii., p. 140.

Ecclesiastical and Architectural Topography of England, Diocese of Oxford, Buckinghamshire, No. 26.

Archæologia, xlvii., 169.

Berks, Bucks, and Oxon Archæological Journal, vi., 78.

Records of Buckinghamshire, vii., 117, and viii., 227.

TETSWORTH CHURCH, OXFORDSHIRE.

Over former south doorway.

Round the semi-circular portion, five-leaved foliage within semi-circular medallions. In the centre, within a circular aureole, the Agnus Dei with cross and banner. On the left a bishop giving the benediction, and on the right another ecclesiastic, probably a deacon, supporting the aureole with his right hand.

King, Munimenta Antiqua, vol. iv., pp. 94 and 95.

Gentleman's Magazine, 1790, vol. lx., p. 17; and 1793, vol. lxiii., p. 709.

Skelton's Antiquities of Oxfordshire.

Ecclesiastical and Architectural Topography of England, Diocese of Oxford, Oxfordshire, No. 22.

Archæologia, xxxv., pl. xx., p. 487, and xlvii., 169 and 171.

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v. new series, p. 279.

J. Romilly Allen, Early Christian Symbolism, pp. 254, 284, 319.

Drawing in the Society of Antiquaries' Library.

Over former north doorway.

On a ground diapered with overlapping scallops, or fish scales, a tau cross.

Dr. T. G. Lee, History and Antiquities of Thame Church, p. 20.

Proceedings and Excursions of the Oxford Architectural and Historical Society, vol. v, new series, p. 278,

The church was destroyed in 1855, and these interesting tympana broken up and used for the foundations of the new church.

THURLEIGH CHURCH, BEDFORDSHIRE.*

Over south tower doorway.

The temptation and fall of Adam and Eve.

Figured in *Fisher's Collections for Bedfordshire*, plate 96.

Lysons' Magna Britannia, Bedfordshire, p. 29.

THURLEIGH CHURCH, BEDFORDSHIRE—*cont.*

Ecclesiastical and Architectural Topography of England, Diocese of Ely, Bedfordshire, No. 100.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture, 11th ed., i., 87.

THWING CHURCH, YORKSHIRE.*

Over south doorway.

The Agnus Dei with cross. Several courses of the zigzag moulding round the upper portion.

Sheahan and Whellan, History and Topography of the City of York, &c., ii., 490.

TISSINGTON CHURCH, DERBYSHIRE.*

Over south doorway.

A square chequy pattern, and in the centre five compartments, each ornamented with a star, and forming a cross. Round the upper portion is the lozenge and sawtooth moulding. On the lintel is a band of the star ornament, and at either end a human figure.

J. C. Cox, Churches of Derbyshire, ii., 419.

British Archæological Association Journal, vol. vi. new series, p. 257.

TOTTENHILL CHURCH, NORFOLK.*

Over south-doorway.

Within a cable border, which is interlaced below and continued to the east and west sides of the tympanum, a cross patée, with a smaller cross carved at its centre.

Cotman's Architectural Etchings, vol. i., series ii., pl. xliii.

Dawson-Turner Collections, British Museum, xxiii., 67.

Gentleman's Magazine, new series, xxxiv., 595.

Archæologia, xlvii., 165.

TREDINGTON CHURCH, GLOUCESTERSHIRE.*

Over blocked north doorway.

In the centre a bishop or abbot giving the benediction,
with a figure kneeling in adoration on either side.

TREMAINE CHURCH, CORNWALL.

Over blocked north doorway.

A dragon.

Parochial History of Cornwall, vol. iv., p. 240.

The Illustrated Archæologist, ii., 13.

Reliquary and Illustrated Archæologist, iv., 94.

British Archæological Association Journal, vi. new series, 244.

TRENEGLOS CHURCH, CORNWALL.*

Over interior south doorway.

The Tree of Spiritual Life and Knowledge, with a lion on
either side.

Parochial History of Cornwall, vol. iv., p. 242.

The Illustrated Archæologist, ii., 13.

TUGFORD CHURCH, SHROPSHIRE.*

Over south doorway.

A tree, probably the Tree of Spiritual Life and Knowledge;
a cable band forming a border to the semi-circular
portion.

D. S. H. Cranage, The Churches of Shropshire, vol. i., p. 165.

TUTBURY PRIORY CHURCH, STAFFORDSHIRE.

Let into south wall of the tower.

A man on horseback and hounds hunting a wild boar.

British Archæological Association Journal, vii., 393, and vi.
new series, 265.

J. Romilly Allen, Early Christian Symbolism, p. 285.

ULGHAM CHURCH, NORTHUMBERLAND.*

Let into interior east wall of north aisle of modern church.

A curious semi-oval stone, possibly a tympanum. On the right a knight on horseback riding towards, and probably to the rescue of, a female figure, whom two birds are attacking.

Formerly in the sill of one of the windows.

Murray's Handbook for Northumberland.

UPHILL CHURCH, SOMERSETSHIRE.

Over blocked south doorway.

In the centre a Maltese cross, with a sundial on the right, and an obscure object on the left.

Somerset Archæological and Natural History Society's Proceedings,
vol. i., pt. ii., p. 8.

Archæologia, xlvii., 166.

UPLEADON CHURCH, GLOUCESTERSHIRE.*

Over north doorway.

Within a circular cable border, the Agnus Dei supporting the cross. On either side an animal (? a lion), that on the right holding a head.

Archæologia, xlvii., 170.

M. H. Bloxam, Principles of Gothic Ecclesiastical Architecture,
11th ed., i., 90.

WALLASEY CHURCH, CHESHIRE.

Over chancel doorway.

The Agnus Dei with banner.

WASHBOURN, GREAT, CHURCH, GLOUCESTERSHIRE.*

Over south doorway.

Large Maltese cross, with a series of ornaments, roses, stars, &c. round the semi-circular part, and a band of single stars below the cross along the lower portion.

WENLOCK, MUCH, PRIORY CHAPEL, SHROPSHIRE.

Above doorway, east end of south wall, now blocked, on the lintel, a head with asses' ears and a beaded dragon on either side.

Eyton's Antiquities of Shropshire, iii., 248.

WHITCHURCH CHURCH, WARWICKSHIRE.*

Above the south doorway.

Within a circular border having foliage at each angle the Agnus Dei with cross. One foot rests on a kind of altar.

WHITWELL CHURCH, DERBYSHIRE.

Over south chancel doorway.

On the lintel, a conventional animal and band of foliage, "accompanying it are three circles enclosing six-rayed stars."

British Archæological Association Journal, vol. vi. new series, p. 257.

Additional Manuscripts, British Museum, 9463.

WILLINGTON CHURCH, DERBYSHIRE.

Over south doorway.

"Partly carved in squares with intersecting lines."

Perhaps a cross in the centre, and "indications of some figures in the upper third, possibly of an Agnus Dei."

J. C. Cox, Churches of Derbyshire, iv., 437.

British Archæological Association Journal, vol. vi. new series, p. 257.

WORDWELL CHURCH, SUFFOLK.**

Over south doorway.

The Tree of Spiritual Life and Knowledge with an animal on either side.

WORDSWELL CHURCH, SUFFOLK—*cont.*

Ecclesiastical and Architectural Topography of England, Suffolk,
No. 393.

Over interior north doorway.

Two figures, one with both hands upraised, the other holding a circular object towards the first. It has been suggested that this represents the Sacrament of marriage; or it may portray Christ giving the benediction, and the other figure holding the crown of thorns, or possibly, Edward the Confessor and the pilgrim.

Gentleman's Magazine, xciv., 297.

WORTH MATRAVERS CHURCH, DORSETSHIRE.

Over south doorway.

The central figure has been defaced, but there is a large figure and an angel holding a scroll on either side. The subject, perhaps, represents the Blessed Trinity.

Hutchins' History of Dorset, 3rd ed., i., 700.

WYNFORD EAGLE CHURCH, DORSETSHIRE.*

Tympanum of a former doorway, inserted in west wall of the new church.

On the arch and lintel, parts of an inscription. On the recessed portion two dragons (?) fighting.

Hutchins' History of Dorset, 3rd ed., ii., 707.

Murray's Handbook for Dorset.

YORK MUSEUM, YORKSHIRE.*

Tympanum found in the cellar of a house near the Cathedral.

Three demons contending for a human soul. A course of beading round the verge.

W. Hargrove, History and Description of York, ii., 129.

The Reliquary, new series, i., 224.

APPENDIX.

A LIST OF THE PHOTOGRAPHERS, WITH THE EXAMPLES THEY HAVE TAKEN IN CONNECTION WITH THIS WORK.

* Added, where they have only provided the enlargements.

† Added, where they have only taken the original view.

ADAMS, WALTON, 39, Blagrove Street, Reading.

Adstock.	Gloucester.	Rochester Cathedral.
Alderminster.	Halford.	(W.)*
Alveston (2).	Highworth.	Rochford.*
Ampney St. Mary's.	Hucknall, Ault.*	Ruardean.
Aston Eyre.	Kempey.	St. Bees.*
Austerfield.*	Kilpeck.*	St. Kenelm's.
Barfreston.*	Knook.	Sandwich.*
Beckford (2).	Langford, Little.	Siston.*
Betteshanger.*	Lathbury.	Stanford Dingley.
Biddestone, St. Nicholas.	Leckhampstead.	Stanley, St. Leonard's.
Bolsover.*	Linton.*	Stanton, Stoney.*
Bredwardine (2).	London.*	Stewkley.
Brimpton.	Lullington.	Stoneleigh.*
Brinsop.	Malmesbury (3).	Stottesdon.
Calcot.	Milborne Port.*	Stow Longa.*
Castor* (2).	Moccas (2).	Stratford, Water (2).
Charney Bassett.	Moreton Valence.	Stratton.*
Chislet.*	Morton, Castle.	Stretton Sugwas.
Clifton Hampden.*	Morville.†	Syston.*
Covington.*	Netherton.	Teignton, Bishop's.*
Danby Wiske.*	Newton, Wold.*	Thurleigh.*
Dinton.	Patrixbourne.*	Thwing.*
Dunton.	Paxton, Little.*	Tredington.
Eggleton.*	Pedmore.	Upleadon.
Elkstone.	Pennington.*	Washbourn, Great.
Ely* (2).	Pitsford.*	Whitchurch.
Essendine.*	Preston.	Wynford Eagle.*
Ferriby, South.*	Ribbesford.	York.*
Fordington.*	Ridlington.*	

BENNETT, E. E., The Hill, Langport.

Langport.		Stoke-sub-Hamdon.
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BIRD, H. E., 6, St. John Street, Stamford.

Bytham, Little.		Peakirk.
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CARLTON & SONS, 8, High Street, Horncastle.
Halham-super-Bain.

APPENDIX—(continued.)

DAVIS, J. & SONS, 23, New Street, Lancaster.
Caton.

DONALD, Mrs. JOHN R., The Manse, Linton, Kelso, N.B.
Linton.†

EASTMEAD, J. J., East Gate, Rochester.
Rochester, Chapter House.

FREDERICK, H., The Limes, Bitton (Glouc.).
Siston.†

GAYTHORPE, H., Esq., F.S.A. (Scotland), Claverton, Prospect Road,
Barrow-in-Furness.
Pennington.†

GOODFELLOW, E., 47, High Street, Wincanton.
Pen Selwood.

HARRISON, W. M., Falmouth.
Cury. | Mylor (2).

HAWKE, F. C., The Studio, Hallaton, Uppingham.
Hallaton.

HEATH & BRADNEE, 235, High Street, Exeter.
Bondleigh. | Loxbeare.
Downe St. Mary.

HUDSON, C., 16, Cornhill, Dorchester.
Wynford Eagle.†

JACKSON, T.
Everton.†

JARMAN, H. J., late W. S. SPANTON, 16, Abbeygate Street, Bury St. Edmunds.
Ipswich (2). | Wordwell (2).
Kirtling.

JONES, SON, AND HARPER, 51, Broad Street, Ludlow.
Aston. | Tugford

KEENE, RICHARD, & SONS, Ltd., All Saints, Irongate, Derby.
Ashford-in-the-Water. | Kedleston.
Bolsover. | Parwich.
Findern. | Prestbury.
Hognaston. | Shirley.
Hucknall, Ault. | Tissington.
Ipstones.

APPENDIX—(continued.)

LADDS, S. T., Esq., 7, Doughty Street, London, W.C.

Castor.†		Paxton, Little.†
Covington.†		Stow Longa.†

LOUGHTON, A. J., Market Place, Southwell.

Carlton-in-Lindrick.		Hoveringham.
Hawksworth.		Southwell.

MANSELL, W. A., & Co., 405, Oxford Street, London, W.

Croxdale.		St. Michael Carhayes.*
Duxford, St. John's.		St. Thomas-by-Launceston.
Egloskerry (2).		Shalfleet.
Everton.*		Tarrant Rushton.
Houghton-le-Spring.		Tottenham.
Pampisford.		Treneglos.
Perran Arworthal.*		Ulgham.

McDONALD, E., Penrith.

Kirkbampton.		Marton, Long (2).
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NEWMAN, P. H., Esq., 39, Brunswick Square, London, W.C.
Clifton Hampden.†NIGHTINGALE, F. W., School House, Pitsford, Northampton.
Pitsford.†PERCIVAL, S., The Studio, Gold Street, Kettering.
Barton Segrave.

PETER, THURSTAN C., Esq., Redruth.

Perran Arworthal.†		St. Michael Carhayes.†
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PLEWS, C., Sunderland Street, Houghton-le-Spring
Houghton-le-Spring.†ROBERTS, T. *See* SOUTH WALES PHOTOGRAPHIC CO.SAVORY, MORTIMER, Cirencester.
Stratton.†SMITHEMAN, R. P., Ironbridge.
Linley. | Morville.SOUTH WALES PHOTOGRAPHIC CO., late T. ROBERTS, Llandrindod Wells,
Llanbadarn Fawr.SPANTON, W. S. *See* JARMAN, H. J.SPURR & SON, South Cliff, Bridlington.
Newton, Wold.†

APPENDIX—(continued.)

STACEY, W. H., High Street, Dunmow.

Canfield, Great.

Ongar, High.

TAUNT, HENRY W., & Co., 34, High Street, Oxford.

Baldon, Marsh.

Middleton Stoney.

Barrington, Little.

Newton Purcell.

Bourton, Black.

Norton, Brize.

Broadwell.

Quenington (2).

Fritwell.

Rollright, Great.

Handborough (2).

Salford.

Inglesham.

Sherborne.

Kencott.

Siddington.

Leach, East, Turville.

Swell, Lower.

Leigh, South.

THIRLWALL, J., 18, King Street, Hereford.

Fownhope.

Rowlstone.

Hereford.

Shobdon (2).

Kilpeck.

THOMSON, J., 72, High Street, Bedford.

Thurleigh.†

WALKER, J., Esq., Bawtry.

Austerfield.†

WALLIS, C. B., The School House, Bishop's Teignton.

Teignton, Bishop's.†

WELCH, C., Esq., F.S.A., Guildhall Library, London, E.C.

London.†



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Essendine.
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Langport.
Leach, East, Turville.
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Penmon.
Pen Selwood.
Shirley.
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Whitchurch.
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(7.) THE DESCENT INTO HELL.
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(8.) IN MAJESTY, AND THE ASCENSION.

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Betteshanger.
Bridekirk.
Castor.
Elkstone.
Ely, Prior's Doorway.
Essendine.
Hereford.
Kirtling.
Leach, East, Turville.
Lincoln.
Malmesbury.
Patricbourne.
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(9.) THE CORONATION OF THE VIRGIN.

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(10.) GIVING BENEDICTION.

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(11.) GIVING KEYS TO ST. PETER AND BOOK TO ST. PAUL.

Siddington.

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(Emblems of Eternity.)

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Findern.
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Hunmanby.
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Newton, Wold.
Oldberrow.
Ongar, High.
Paxton, Little.
Portskevit.
Rame.
St. Thomas-by-Launceston.
Salford.
Sherborne.
Siston.
Tetsworth. (N.)
Tissington.
Tottenham.
Uphill.
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DANIEL.

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Egleton.
Everton.
Hart.
Houghton-le-Spring.
Hucknall, Ault.
Kencott.
Knook.
Leckhampstead.
Linton.
Marton, Long. (W. and S.)
Pedmore.
Pitsford.
Rochester, Chapter House.
Ruardean.
St. Bees.
Stanton, Stoney.
Stewkley.
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Tremaine.
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Wynford Eagle.

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Danby Wiske.
Downe St. Mary.
Findern.
Fordington.
Hallaton.
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Dinton.
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Hawksworth.
Inglesham.
Ipswich.
Kencott.
London.
Loxbear.
Pennington.
Ridlington.
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House.
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ISAAC.
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